

# Vogue

INCORPORATING VANITY FAIR



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BEAUTY AND MIDSEASON OPENINGS • JUNE 1, 1937 • PRICE 35 C



# Introducing HEADLINER BATHING CAPS

MADE IN THREE TYPES TO FLATTER THE THREE BASIC TYPES OF FACES...



**WAVE-TYPE**  
for perfect oval face

If you are lucky enough to have a perfect oval face, make the most of it by wearing a bathing cap with an off-center point . . . the WAVE-TYPE. It will be exquisitely becoming.

**BOW-TYPE**  
for slim oval face

If you have a slim creative face, you will look best in a cap which comes softly down over your forehead—like bangs—and makes your face seem shorter. This is the BOW-TYPE headline.

**ARCH-TYPE**  
for round face

If you have a round face, you know how becoming bandanas and turbans are to you. You get the same ARCH-TYPE headline in this bathing cap. It will do things for you that you never dreamed a bathing cap could.

*Pick the style that suits your type*

Now you can buy a bathing cap that—like a particularly becoming hat or clever make-up—will *do* things for you. Headliners are made of a smart, textured rubber called Cluster-Crepe (exclusive with Seamless), in such a variety of Riviera colors that you are certain to find one that will match or complement your suit. These colors are all water-tested, too—lovelier wet than dry. There is a special fold of rubber inside the

rim of each HEADLINER to keep your hair dry. And, if you like a chin strap, you will find the Headliner chin strap cleverly placed below your ear and behind it, to make the back of the cap extra tight. A variety of styles—with and without chin straps.



Headliners are on sale at all leading department stores. Tailored styles, 50c; dressmaker styles, 75c. Look for them in the individual boxes with the cut-out caps on the cover.





# TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS

FIFTH AVENUE & 37<sup>TH</sup> STREET, NEW YORK



STERLING SILVER. BOWL \$90. CANDELABRUM \$170. PEPPER \$12. SALT AND SPOON \$7.75. SHELL DISH \$2.50; LENOX CHINA PLATES \$45 A DOZEN. BREAD AND BUTTER PLATES \$27 A DOZEN; GLASS GOBLET \$10 A DOZEN. CLARETS \$9 A DOZEN. SHERRIES \$9 A DOZEN  
FOURTEEN EXCLUSIVE PATTERNS OF STERLING SILVER FLATWARE

MERCHANDISE OF GOOD VALUE  
AND FINE QUALITY

MAIL INQUIRIES RECEIVE PROMPT ATTENTION





Famous couturiers and designers all over the world use FROMM *Pedigreed* Fox for their most important originations. They find an incomparable elegance in the exclusive beauty of this *bright-with-silver* fur. Its amazing pliability lends itself to all fashionable types of day and evening clothes. Its versatility knows all seasons. Fromm Brothers, Inc., Hamburg, Wisconsin.

KNOW THE PEDIGREE OF THE SILVER FOX YOU BUY. This medallion is sealed to the nose of every genuine Fromm-Pedigreed Fox. To receive the free pedigree of the silver fox you purchase, mail the medallion to Fromm.



FROMM *Bright with Silver* PEDIGREED FOXES

COURTESY LORD AND TAYLOR, FIFTH AVE., NEW YORK



# CALIFORNIA FADED BLUE DENIMS

BLOUSES  
SHORTS  
SLACKS

**1.95**

each garment

SIZES 14 to 20  
also in girls' sizes  
6 to 16



Blue as a Summer sky, blue as a sunlit sea, Best's "California faded blue" denims are a coast-to-coast success, undoubtedly the biggest Summer play fashion for 1937. A "natural" for wear on, or around, a boat, but useful for innumerable other occasions as well. The rugged cotton fabric is Sanforized (insurance against shrinking) and has great resistance to wear. The light blue tint is flattering to all wearers. Wash these suits the way the sailors do . . . roll when damp, dry without ironing.

## BEST & CO.

FIFTH AVENUE at 35th ST.

Branches at  
GARDEN CITY · MAMARONECK · BROOKLINE  
EAST ORANGE · ARDMORE · GROSSE POINTE  
CLEVELAND HEIGHTS

**ACCESSORIES**  
Raffia headbands with  
navy crocheted crown  
1.50 . . Knit skull cap  
1.35 . . Navy canvas  
Keds 1.50





to have... skin that blooms  
but never burns...

### SENSITIVE SKIN CREAM

If your skin is easily irritated by heat, sun, or beach dust, use Sensitive Skin Cream nightly. This bland emollient soothes delicate skin surface—comforts thin skin that "can't stand" a rich cream. The Vitamin D which it contains is *absorbed*—seems to make skin texture feel softer, smoother. Used faithfully, Sensitive Skin Cream counteracts that summer dryness which may lead to autumn lines. Jar, \$2.00.



### TAWNY LIPSTICK

When your skin captures just the gold of the sun, use Dorothy Gray Tawny Lipstick. Ripe and sunny, it flatters the lighter suntans. If you're deeply tanned, use Dorothy Gray Coppertan—a rich, tropical hue. The cream base of all Dorothy Gray lipsticks keeps the lips soft, guards against tiny sunblisters. Lipsticks, \$1.00. Compact Rouge (\$1.00) and Cream Rouge (\$1.25) in matching shades.



### SUNBURN CREAM

This cool cream filters out the painful burning rays of the sun...lets you tan, if you wish. Use Sunburn Cream lightly for golden, becoming tanning. Use lavishly for no tanning at all. Looks lovely on your skin. Invisible and flattering as a foundation cream. Neither sticky nor greasy. The great success of several seasons at smart beaches. Liquid (original) in bottle, or Cream (newer) in tube . . . . . \$1.00



#### VITAMIN D NOW IN SALON PREPARATIONS!

RECENTLY, we've come to realize that Vitamin D is *absorbed* by the skin—with true benefits. It was therefore added to Dorothy Gray emollients. Now, more than ever, Special Dry-Skin Mixture and Suppling Cream combat the lines that follow continued suntan and squinting.

**Dorothy Gray**  
REG. U.S. PAT. OFF.

**For Summer Travels Abroad** . . . you will find Dorothy Gray services available in London: Francis, Ltd., 3, Hanover Square W. I. Paris: Dorothy Gray (France) S.A. 34, Avenue George V. Also Stockholm, The Hague, Amsterdam, Rotterdam, Marseilles, Nice, Monte Carlo, Cannes. DOROTHY GRAY SALONS . . . a corporation, successor to Dorothy Gray . . . 683 Fifth Avenue, New York.



Copyright 1937 by Dorothy Gray Co., Ltd.

**BEACH ACCESSORIES BY HATTIE CARNEGIE**—*Beach Hat*: New "Jamaica" of roughly woven straw in bright, peasant colors. *Bag*: Patent leather carry-all blooming in pale yellow. *Bracelet*: A new whimsy employing carved mother-of-pearl sea shells.

**SUMMER SUGGESTIONS BY DOROTHY GRAY SALONS**...*Salon Face Powder* in Tawny Rachel, Suntone, Roseglow, \$1.00. *Eau de Cologne*, \$1.50. *Finishing Lotion* in Coppertan, to simulate suntan and to give an even tone to an uneven tan, \$1.00.



HORST



*You're bridesmaid at an al fresco wedding.*

*You're dining on a smart roof of a summer evening.*

*So you're wearing our white marganza, frilled and full and flattering.*

ON THE PLAZA • NEW YORK  
**BERGDORF  
GOODMAN**  
FIFTH AVENUE at 58TH STREET



# "LOOK ME OVER, YOU MOTOR CAR MAKERS"

"BEFORE you build another car, please take a good look at me!

"For I'm asking you to keep ME in mind when you plan your next car—and not my husband. For every mile he drives, I drive four or five! While he's at his office, I'm busy half the day playing taxi-driver and errand girl.

"So—since I do most of the driving—please make a car that gives *me* the things I want, at a price I can afford to pay."

• • •

*Madam, we believe we're one step ahead of you!*

We believe we've already built cars that fit your needs like a glove . . . the new Packard Six and the Packard 120.

No other car we know of can offer a woman so many of the things she wants and needs, at so reasonable a price.

The Packard 120, for example, is the easiest-handling *big* car ever built. You can turn it in little more than its own length, park it easily in small spaces, stop it with the merest toe-tap.

And, if you own a Packard 120, you'll drive to your social engagements with a deeper pride in your car than you've ever had before. For, those smart Packard lines not only endow your car with unusual beauty, but instantly proclaim it a Packard. No one has to guess what car you're driving. And, you're proud to drive it season after season.

Drop in at your Packard dealer's this week, drive this distinguished, roomy Packard, and surprise yourself with how easily it may be purchased and operated.



## PACKARD

PACKARD 120 ★ PACKARD SIX

*Let your Packard dealer give you complete price information and tell you the easy terms by which you can own a Packard. Ask for booklet, "The Business of Buying and Owning a Motor Car," an invaluable guide in the selection of any car.*

**ASK THE MAN WHO OWNS ONE**

*The car illustrated is the Packard 120 Touring Sedan.*





PHOTO BY NELSON

*Natural Blue Fox...* in the new boxy coat so smart for every formal occasion. From a collection of fine furs designed by De Leo.

**DISTINCTIVE FURS AT THE BETTER SHOPS EVERYWHERE**



INDIAN BAZAAR



FIESTA



ALPINE HOLIDAY



GAME SCARF

"Square  
play"  
by

**GLENTEX**

GLENSDER TEXTILE COMPANY • NEW YORK

Huge playful cotton squares to wear in endless ways... as neckerchiefs, turbans, halters, vagabond bags and sashes. FIESTA is a riot of mammoth flowers. INDIAN BAZAAR is a vivid variation of Paisley. ALPINE HOLIDAY reproduces the merry flower prints that you bring back from holidays in the Tyrol. And with the GAME SCARF, you can play checkers or backgammon wherever you go. About 50¢ and \$1 at leading stores everywhere.





HORST

henri  
**Bendel** inc

*Grandstand Chiffons . . .* Henri Bendel enters them  
in the spectator sports field and creates a charming new  
fashion. From our collection of French ready-to-wear.



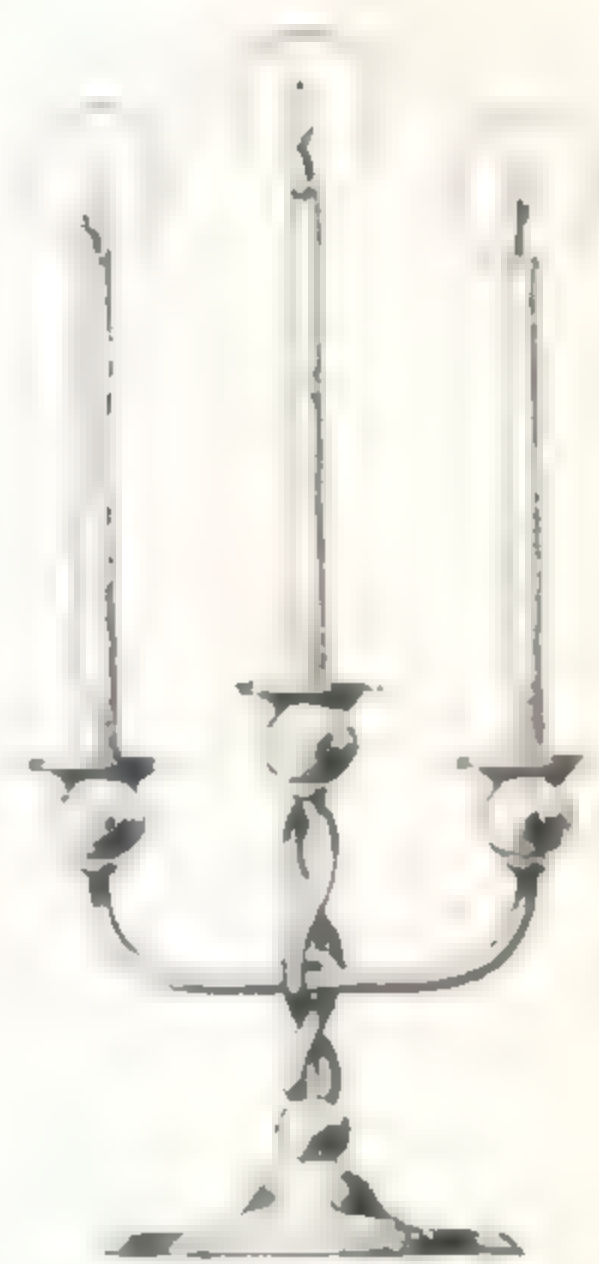


# Bride Today... Hostess Tomorrow

Whether the sterling of her choice is patterned in the tradition of her ancestors or in modern rhythm . . . it is her beloved gift. The pride of the hostess of tomorrow is definitely in the individuality of her sterling pattern and the skill of its fashioning.

Six designs by the Wallace Silversmiths are shown here. There are nine others of equal charm. Before selecting wedding silver, visit your jeweler to see this complete showing of sterling bearing the famous hallmark of the House of Wallace . . . founded 102 years.

**WALLACE Silversmiths**  
WALLINGFORD . . . CONNECTICUT



STRADIVARI



SIR CHRISTOPHER

ROSE POINT

NORMANDIE

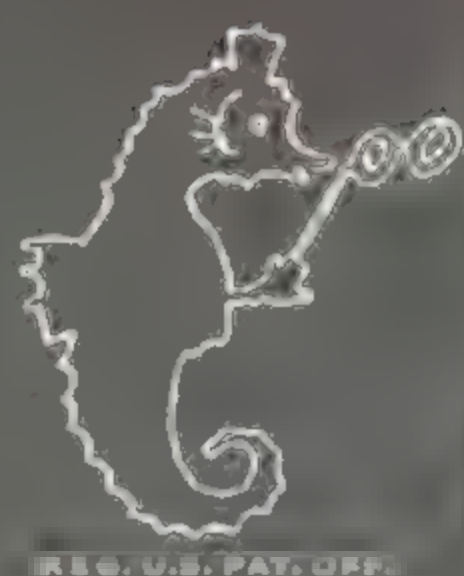
GEORGIAN COLONIAL

ANTIQUE



MEMBER OF THE STERLING SILVERSMITHS GUILD





# Speaking of Pictures

(Left to right) 1. "Grecian"—beautiful maillot in new "Crosstide" stitch. 2. "Maritime Print" in "Sea Satin" (made with "Lastex"). 3. "Raindrops"—lovely B.V.D. maillot in exclusive jacquard stitch.



**B**EAUTY knows and bows to beauty! Chosen for their loveliness, their beauty of face and figure, these "most photographed girls in America" were brought to Hollywood to feature in Walter Wanger's new, all-Technicolor production, "Vogues of 1938." They know style...they know smartness...they know clothes and how to wear them. Naturally the swim suits and beach ensembles they chose for their pool shots at the Ambassador Lido, Los Angeles, were by B.V.D.! The reasons—*glamorous* and *de-lovely*—are here for you to see and to admire. B.V.D. Swim Suits from \$3.95 up—Beachwear \$2.95 up. The B.V.D. Corporation, Empire State Bldg., N. Y. C.

**\*B.V.D.**  
\*Reg. U. S. Pat. Off.

Copyright 1937, The B. V. D. Corporation

Photographs  
by Tom  
Kelley



(Above, left to right) 1. "Bra-Just"—in new "Squarigger" stitch. 2. "Raindrops"—brilliant jacquard stitch maillot. 3. "Twin Stripe"—exclusive jacquard stitch, seamless back and adjustable straps.

(Below) "Mesh"—designed by Helen Wills. In B.V.D. "Sea Satin" made with "Lastex." Shirred bra top moulds firm uplift held by adjustable shoulder straps.



(Above, left to right) 1. "Tri-Color" in "Crosstide" stitch and rope straps for adjustable uplift. 2. "Lagoon"—new "princess front" in "Sea Tweed" with flattering uplift control.

Cast your marine and playtime eye on this smart trio as proof positive of the originality, insouciance, and rightness of beachwear by B.V.D.



# Sleekness is the thing for summer—

THE **TALON** PLACKET FASTENER GIVES IT TO YOU...WHILE  
Reg. U.S. Pat. Off.  
 CONTRIBUTING TO THE EASE OF DRESSING IN WARM WEATHER



● Summer caprice—imported cotton lace, tailored to daytime specifications. The dress, piped in the contrasting lace of the full length coat, is fitted sleekly by the Talon slide fastener in the placket.



● Country club formalities met with assurance in a gaily striped dancing dress of the new short type. A Talon fastener in the side placket keeps the princess lines beautifully smooth. Jacket to match.

THIS summer, even the new full-skirted frocks fit like a glove above the hipline. Not the slightest gap or ripple may mar the smooth span from waist to bosom!

That's why leading stores consider the Talon slide fastener a necessity in the side plackets of the new dresses. For this is the sure way to achieve a closing that's as neat and inconspicuous as a sewn seam.

Next time you shop, see for yourself how the Talon placket fastener serves as an important contribution to fashion, as well as a welcome summer convenience to you.

Address all inquiries to Hookless Fastener Company, 71 West 35th Street, New York, New York.

## MISSES' DRESS FASHIONS FOR JUNE



All dresses on this page are creations registered with the Fashion Originators Guild... Sizes 12 to 20 at leading stores.



Talonfastener, when properly applied, is entirely invisible when closed.



● Over a white sheer crepe dress, closed trimly at the side with a Talon fastener concealed in the placket, goes a detachable gilet of printed and pleated silk. Over all, is a brief box jacket of the print.



● Flattering lines and a gay print distinguish this dress of delightful simplicity. A Talon fastener in the side placket prevents bulges in the sleek silhouette. A contrasting sash is the only adornment.

H O O K L E S S F A S T E N E R C O M P A N Y , M E A D V I L L E , P E N N S Y L V A N I A



# Talon fastener is the thing for sleekness

SPORTS DRESSES...NO LESS THAN TOWN CLOTHES...REQUIRE SEAM-LIKE SMOOTHNESS AT THE SIDE PLACKET



● A washable cotton and acetate material makes this spectator sports dress. Excellent details in tailoring, and smart princess lines kept sleek by a *Talon* fastener in the placket, give it distinction.



● Practical as it is smart, this combination of a dark cotton print dress and fitted white linen "duster." The dress, simply tailored, keeps its hipline trim and smooth with a *Talon* fastener in the placket.



● One of Patou's charming "wall-paper" prints, in a silk and acetate fabric, appears to advantage in a dress of well tailored simplicity. *Talon* slide fastener keeps the placket side just as neat as a seam.



● Summer favorite, a one-piece sports dress in a washable fabric—this one is silk and acetate—of conspicuously good design. Slim hipline maintained by a *Talon* slide fastener in the side placket.

IN one respect, play clothes this summer are just like your more formal frocks. Both are slim-hipped. Both are smooth-bodied. Both need the *Talon* slide fastener in the side plackets to keep their lines as sleek and trim as fashion demands.

Moreover, the *Talon* fastener suits the special requirements of sportswear to a T. It never comes open by accident—even when you're playing hardest. It has a genius for laundering perfectly. And its ease and speed make it a sheer pleasure to use in summer.

Address all inquiries to Hookless Fastener Company, 71 West 35th Street, New York, New York.



*Talon* fastener, when properly applied, is entirely invisible when closed.

SPORTS  
FASHIONS  
FOR JUNE



All dresses on this page are creations registered with the Fashion Originators Guild . . . Sizes 12 to 20 at leading stores.

H O O K L E S S F A S T E N E R C O M P A N Y , M E A D V I L L E , P E N N S Y L V A N I A



Duvertyn

A NEW  
FACE POWDER

newest

it is sheer

dull to the light,

as your own skin . . . with a fragile,

that bespeaks breeding and high place!

Assuredly yours, if

**S**IMPLY, and oh so sensibly, Lucien Lelong clarifies the entire theory of powder—by grouping his shades in two related families according to their *basic tones*. “Roseate” are three rose-hues, flattering shades all, divisible according to their depth of tone. “Aureate” are three golden-ivory hues

that become some women always, and many women often. Thus instead of a mystifying array of unrelated colors, so often selected with doubt or misgiving . . . there are two distinct color ranges, easily distinguished and exquisitely exact.

Lucien Lelong then provides 3 “Shade Tester” envelopes in each package of

Duvertyn Face Powder. One containing the shade in the package; the others are “related.” Now wear them all under familiar lighting conditions. Should you prefer one of the related shades, have the exchange made at the store . . . and be sure you have a powder you will revel in.

**SHADE  
TESTERS**



Venture your first package of this  
of all face powders... and you will find

miraculously

close clinging...

PRESENTED BY

yet softly illumined

courtly air

you like superlatives!



The first touch of your puff will reveal the light, ingratiating fragrance. Lucien Lelong has understated it slightly, so it cannot conflict with your own perfume. And the box is literally, amazingly *leak-proof*. Travel where you will... let it be shaken, tossed or buffeted... it will not spill, it

**LEAKPROOF BOX** will not leak, it will not dust powder over your possessions. Twist the cover on, and there it stays.

The Duvetyn package is a permanent possession, to be placed with pride on your dressing table. Refills are available when the powder is exhausted.

**\$1.50**

**REFILLS \$1**



# IMPERIALLY SLIM AND SERENELY COOL

under the glamour of your June frocks



Two charming first steps towards the long, moulded silhouette you want to have under the youthful and romantic fashions of the hour. In choosing foundations, make sure that they incorporate "Lastex," the priceless ingredient in today's finer art of corsetry. And remember that "Lastex" is not a garment or a fabric or a construction. It is a versatile and all-purpose elastic yarn, working its miracles with all kinds of woven or knitted materials, silk, cotton, wool or rayon. All types of apparel for men, women, and children are now being made to give better fit, greater comfort, more service, because they contain "Lastex" yarns in their many various forms. When you choose any apparel, give yourself the plus of "Lastex."

Illustrating

"Veil of Youth"  
**LE GANT**

made with

*Lastex*  
REG. U. S. PAT. OFF.

THE MIRACLE YARN THAT  
MAKES THINGS FIT



Above, "Veil of Youth" Corsette, in peach. Sides are power net, made with "Lastex" stretching both ways. Back and front panels are satin, also made with "Lastex," stretching up and down only. The famous Le Gant Two Way-One Way construction that so cunningly controls the figure.



Above, Peach girdle in power net and satin, both made with "Lastex," embodying the same control principle as the Corsette at left. Worn here with A'Lure Bra, in a fine batiste, made with "Lastex," with net bust section. The bra comes in "Alphabet" (A, B, C, and D) styles for different bust types.

On sale at all good stores. Made by The Warner Brothers Co., Bridgeport, Conn. . . . Branches all over the world.

An elastic yarn manufactured exclusively by United States



Rubber Products, Inc., 1790 Broadway, New York City



# GUERLAIN



THE LIPSTICK  OF YOUR DREAMS



# Now see America

## TO South America

Modern Grace Line "Santa" ships sail to South America from New York every week—from California every other week. Cruises include 32 day trips to Lima, Peru; 39 day tours far into the Andes to Cuzco and the interior of Peru; and 39 day cruises to Valparaiso and Santiago, Chile. Stop over privileges permit visits to the lovely Chilean Lake Region and Buenos Aires. En route Panama Canal, Havana and 12 to 17 other Caribbean and South American cities, depending on cruise selected. Connections at all ports with Pan American-Grace Airways (flying time Santiago to New York four days, from other points proportionately less).

BETWEEN  
NEW YORK AND

## California

OR MEXICO CITY

Grace Line presents fortnightly cruises and rail-water trips between New York and California or Mexico City—the only cruises visiting en route Colombia, Panama, El Salvador, Guatemala and Mexico, with an additional stop at Havana east-bound. These splendid Grace "Santa" ships offer all outside rooms with private, fresh water baths; outdoor, tiled swimming pools; light, airy dining rooms high up on promenade decks; gymnasiums; Dorothy Gray Beauty Salons and pre-release talking motion pictures. One of these luxurious Grace "Santas" sails every two weeks from New York and from San Francisco and Los Angeles.

For illustrated literature, itineraries, fares and all-expense cruises, consult your travel agent or Grace Line, New York, Boston, Pittsburgh, Washington, D. C., Chicago, San Francisco, Los Angeles, Seattle.

The beach deck and tiled swimming pool on the "Santa Lucia", sistership of the "Santa Rosa", "Santa Paula" and "Santa Elena"





# by Grace Line



July in the Lake Region of Chile, where our seasons are reversed—A natural color photograph by Ivan Dmitri.



du pont spun rayon *is*



TWO IN A SUPREME SHANTUNG woven of Du Pont Spun Rayon. Left—Carnation square dress and jacket. Right—Three-piece ensemble with squared cape.



# Summer's Social Register Fashion

SHEER, SHEER HOPSACKING woven of cool Du Pont Spun Rayon is here shown in a one-piece and a two-piece version.

On the sky roofs of town and at country colonies, Du Pont Spun Rayon is playing a command performance. This is a frosty, soft type of rayon yarn. Its cool, muted lustre does wonderful things for sun-freshened skins! Because the yarn looks hand-spun, fabrics of it look hand-loomed. They cut, hang, and tailor with splendid distinction. \*\*\*Two of the seven current weaves appear in the fashions on these two pages. You'll find them at many exclusive shops, including LORD & TAYLOR, *New York* MARSHALL FIELD & CO., *Chicago*





# Vogue's address book

New York

Dear Janet:

Your idea of making Vogue's Address Book into a real little book to carry in my purse was a wonder! I've used it every minute, saved shopping time, got just what I wanted and never been all tired out, as I was on last year's trip!

Yours, Helen

## C CAMERAS

**MIDGET MARVEL MINIATURE** Camera. F 1.5 Lens. Vario Shutter. Speeds up to 1/100th of second. Takes standard 35 MM film. Price \$21.50. Eveready case \$6.50. Mail orders filled. Willoughbys, 110 W. 32d St., New York

## CANADA

**DIAMONDS**—Superb collection at low Canadian prices. Over fifty patterns of fine English china. Finest London leather. Birks-Ellis & Ryrie, Limited, Toronto. Henry Birks & Sons, Limited, Montreal, and largest cities.

## CHINA & ARTWARE

"CANADA'S most talked about gift shop." America's largest retail selection at lowest prices of open stock English Bone China. New Dinnerware booklet will gladly be sent on request. Herbert S. Mills, Hamilton, Canada

## CIGARETTES

**"CARIOCA RUMS" CIGARETTES**: "Un-endurable pleasure indefinitely prolonged." Carioca Rum blended with best tobaccos. Carioca 100 cigarettes \$1. Burton-Marshall Corp. English Gables Bldg., Jackson Hgts., N. Y.

## CORSETS

**MISS ELEANOR, INC.** Modern art in corsetry. Your figure molded to the lines of fashion—and with complete comfort. Exquisite materials and workmanship. Moderate prices. 4 East 53rd St., New York. Plaza 3-4992

## D DELICACIES

**VENDÔME**—Specialist in highest-grade fresh Russian Caviar and Stilton Cheese in Port Wine. Large assortment of all fine table delicacies. Write for catalogue V. 18 East 49th Street, New York City. Wickersham 2-2224

## DRESSMAKING

**MISS VALENTINE—DRESSMAKER.** Smartly sophisticated gowns and wraps designed. Imports expertly copied. Gowns carefully remodeled. Prices moderate. 665 Fifth Avenue, New York City. Volunteer 5-4941

**MME. CLERY—High Class Dressmaking.** Evening Gowns and Wraps. Your own material if desired. Remodeling a specialty. Special Dressmaking-by-Mail Service. Reasonable prices. 820 Lexington Ave., N. Y. RE. 4-5847

## E ENTERTAINMENT

**CORNELIA KANE—ASTROLOGER**—Detailed Natal Horoscopes individually written for \$5.00, including two-year forecast \$10.00. Separate forecast \$5.00. Send date, hour and place of birth. 309 Fifth Ave., N. Y. C.

**HESTER PEABODY... NUMEROLOGIST** solves your problems by an original, individual reading and immediate forecast. Send your name at birth, birth date and \$2. Ask questions. 451 Marlboro Street, Boston, Mass.

## F FURS

**FUR STORAGE** by Molot, formerly with Bergdorf Goodman Fur Corp. \$2.50 minimum to \$150, valuation 1 1/2% to \$500 1 1/2% to \$800 1%, from \$800 to \$1000, 1% from \$1000 Molot, 21 E. 56 St., N. Y. C. Wickersham 2-6261

**A. FISHER—SUPERIOR STORAGE** Service known since 1889 for dependability. Minimum prices. Restyle outmoded coats into new imported models. Expert repairing. Reasonable estimates given. Va. 3-3055, 4 E. 46 St., N. Y.

**RICHARD KOPPEN**, formerly with Gunther's, re designs, remodels, repairs and refines your furs at reasonable prices. Also showing latest models in fine furs. Skilled workmanship. 17 West 45th St., New York. Bryant 9-3368

## FURS REMODELED

**NEXT SEASON'S MODE FOR OLD FURS** Give your old fur coat a new lease on life. \$25 for this splendid remodeling service—includes restyling, repairing, refitting, cleaning, glazing, seam reinforcing, new silk lining, loops, buttons; 2 years' guarantee, 3 years' storage. Additional fur if needed supplied at lowest cost. Tel. Larkawanna 4-6788 for a bonded messenger. Harry Jay Treu, Inc., 131 W. 35th St., 7th fl., opp. 35 St., side of Macy's, N.Y.C.

## H HAIRDRESSERS

**J. SCHAEFFER**, New York's custom Permanent Wave Specialist. All methods. Individualized and flattering effects in the latest modes. J. Schaeffer, Inc., 590 Fifth Avenue at 48th St., New York City. Bryant 9-6165

**CHARLES BOCK**, authority on permanent waving. Specialist on white and bleached hair. Individual Bobs and Hair Goods. Charles Bock, 20 East 57th Street, New York City. Telephone Plaza 3-3900 for appointment

**EMILE** Rockefeller Center Hairdressers, supervision of Emile Your Hairdresser, recognized authority on Permanents and Coloring. Perfect service in restful surroundings. Air conditioned. 30 Rockefeller Plaza, CI. 7-1995

**MARIO JEREZ**, New York's most prominent permanent wave authority. Difficult cases of white and bleached hair welcomed. Alluring individuality created. Mario Jerez, Inc., 743 Fifth Ave., New York City (Plaza 3-3777)

**"MARTIN FROM VIENNA"**, 7 East 46th St., West of the Ritz. Smart permanent waves \$10 complete. Also a \$10 monthly service consisting of cut, shampoo, finger wave, manicure and brows, once weekly. Tel. Plaza 3-6262

**IVAN—SUPERB CUSTOM PERMANENT** Waves. All methods—all one price \$10. Bleached hair successfully waved by our exclusive method which prevents breaking the hair. Booklet. Ivan, 714-5th Ave., Circle 7-7455

**WERNER** designs original coiffures to suit your personality. High style or conservative. Undine Zotos, electric permanents by experts. Corrective hair and scalp treatments. Werner's, 379 Fifth Ave. (bet. 35th & 36th). ASHland 4-1353

**CEIL ET PAUL**, 119 W. 58th Street (next to Barbizon Plaza Hotel). Hair shaping to suit your facial contour. Permanent waving of distinction, adapted to youthful and mature types. For appointment call Circle 7-1797

**FRED KELLNER**—Permanent Specialist. Our individual service renders your coiffure both flattering to you & true to the modern trend. Consult our experts for transformation needs. Write 849 Mad. Ave., N. Y. BU 8-5015

**BEAUTY MART** 37 West 10th Street, just off 5th Avenue. Smartest Machineless Permanents. \$10.00 and up. Zotos and Jamal. Specialists in Inecto, Marinello facials and hair styling. Telephone MEadillon 3-5744

## HAIR COLORING

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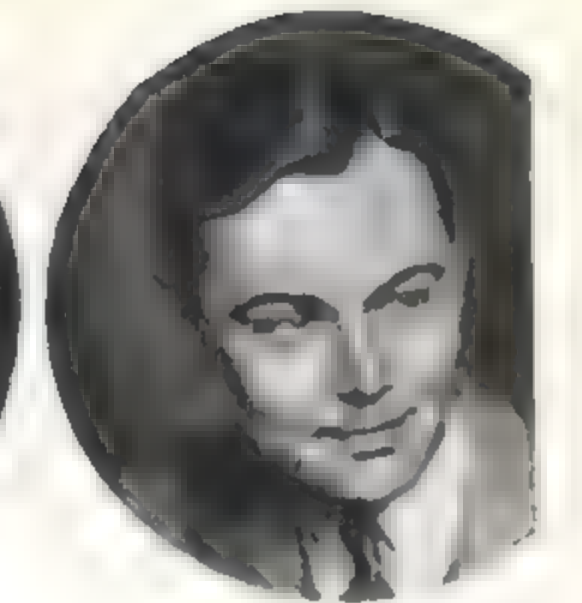
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# Travelog

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If you can't get to the Poconos in June, then keep in mind that the native rhododendron, the aristocrat of the plant kingdom, even more showy in size and colour than the laurel, usually reaches the peak of its perfection about the first week in July.

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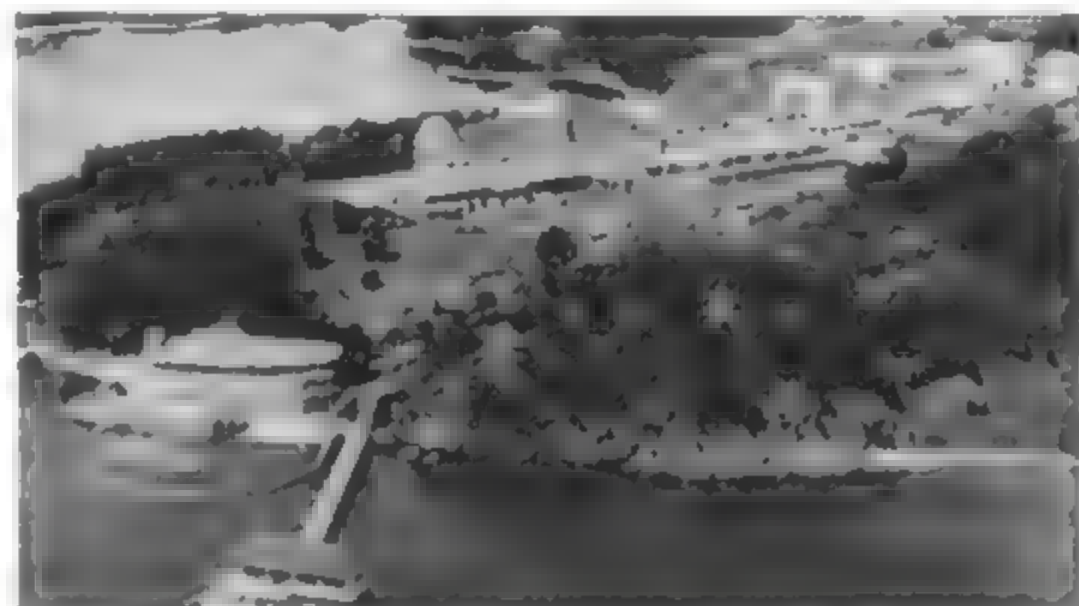
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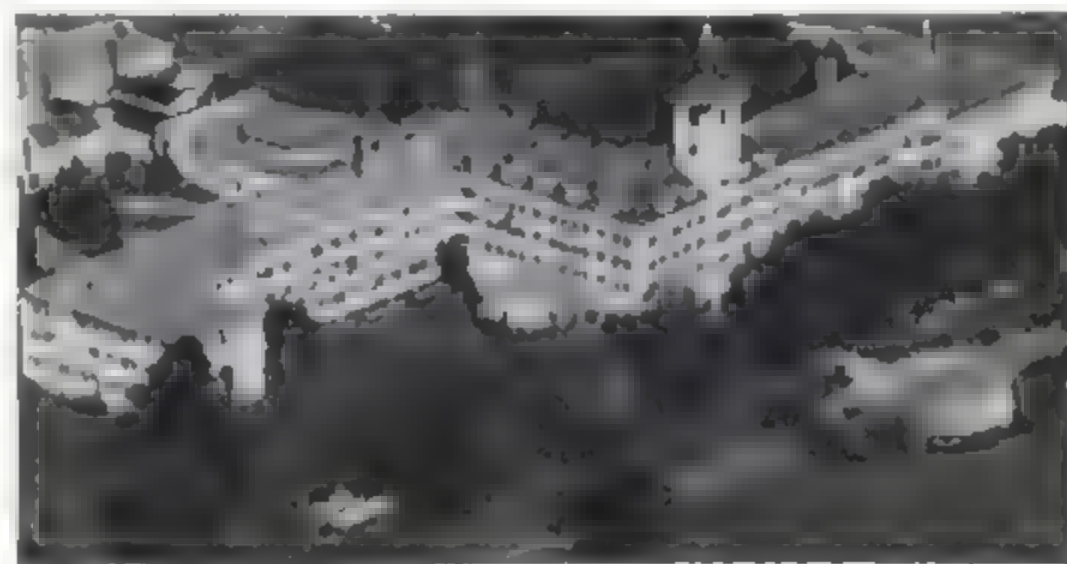
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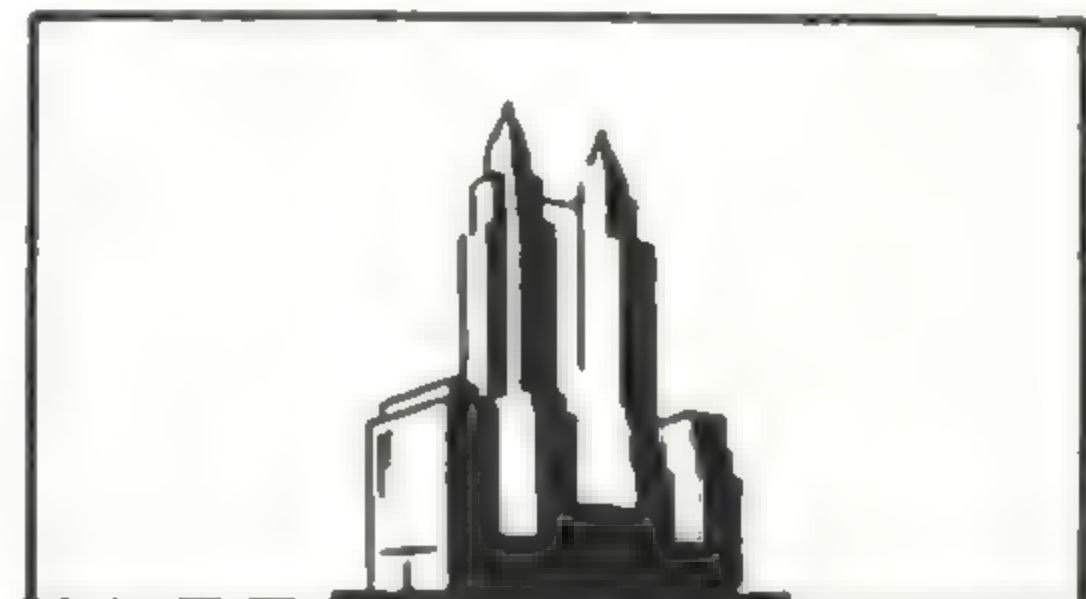
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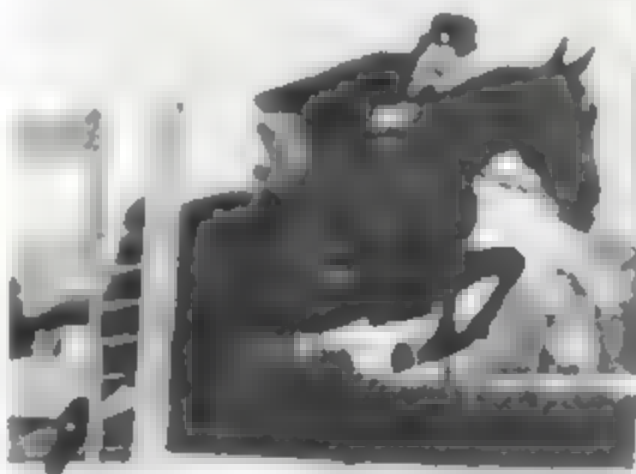
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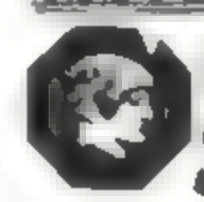
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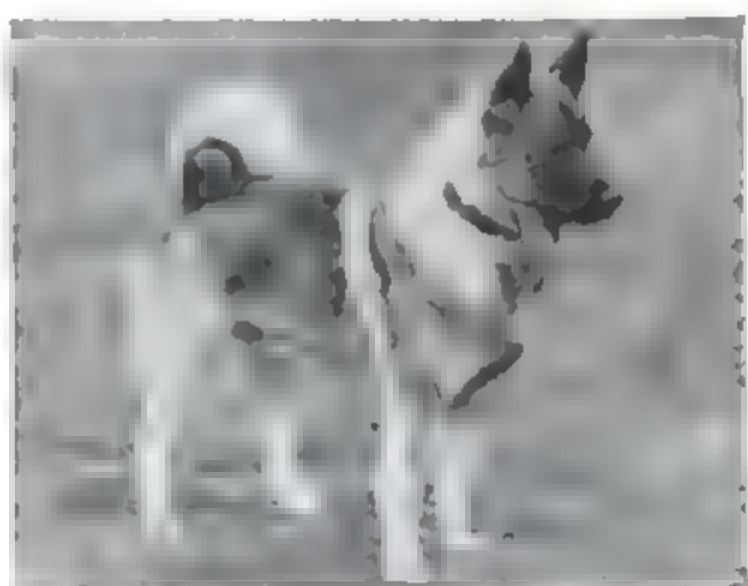
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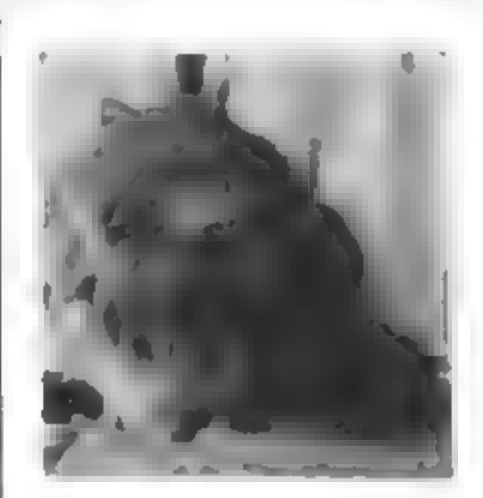
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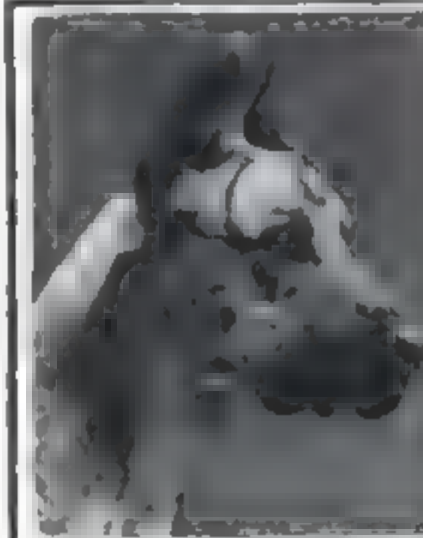
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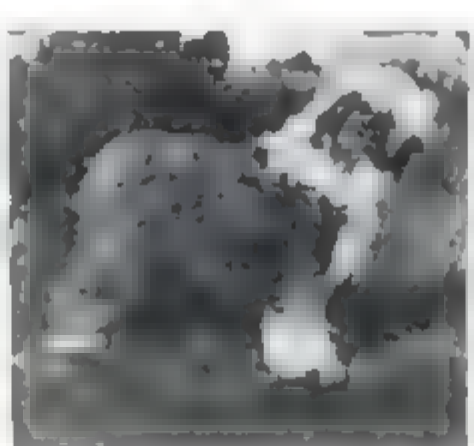


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Mrs. Osborne White, owner  
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Old English  
Sheepdogs  
of Quality

Bred for Type, Reared  
for Health  
Puppies, older stock, and  
champions at stud.

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## GREAT DANES

Puppies now available

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## OF VOGUE . . . .



The Keeshonden is adaptable to many environments. Ch. Black Peter; Mrs. Richard Fort

popularity of the Keeshonden suffered a gradual decline. Shrewd politicians and business men were anxious to get rid of their dogs lest they be charged with revolutionary ideas.

And so it was that the Keeshonden came back to its first home, the barges on the Zuider Zee and the countless rivers that dot the lowlands of Holland. In England, the history of the breed is one of constant ups-and-downs—which were not due to any fault of the dog itself, but rather to the short-sightedness of its owners. Painter Gainsborough and the Court of the Hanoverians were in a large measure responsible for British interest in the Keeshonden. The beginnings of the nineteenth century, however, witnessed a gradual decline of the breed throughout Europe. But in the early part of the twentieth century, it reappeared with added momentum in the show-rings of England and Germany.

When we come to the attributes and traits of the Keeshondens, it's easy to see why they've taken such a tremendous hold upon all those who own them. There's a gaiety, something akin to a sparkle, always present in this breed. It is as though they found the solution to things, and a little spirit plus a lovable disposition would see them through with flying colours. But, above all, the Keeshonden makes the ideal companion for children—a tolerance-and-an-enjoyment-of-fun combination making it particularly susceptible to the antics of youngsters. Remember, too, that with capable handling, the Keeshonden develops into the most faithful and intelligent of companions. He is an excellent guard dog, full of alertness and discrimination.

Although bearing a resemblance to the Pomeranian, the Keeshonden is much larger and different in colour. With his weather-resisting coat, he is hardy and able to withstand cold and rains and snow. With his short, sturdy body, pointed ears, and bushy tail, the Keeshonden gives an immediate impression of attractiveness and beauty. Next to body and symmetry, the standard for the breed stresses the texture, quality, and quantity of the coat, which (Continued on page 30)

**CARDIGAN WELSH CORGI**

All pups from recent litters sold but others due in June and July. Write for particulars and prices to

MRS. H. F. PRICE, Secretary  
Cardigan Welsh Corgi Club  
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New English  
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Puppies for sale.

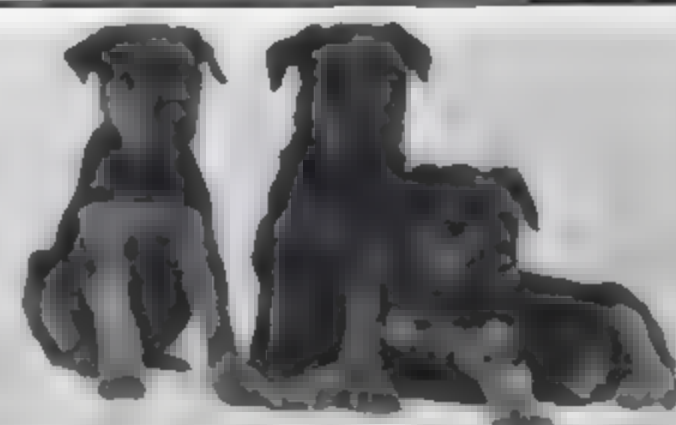
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KENNELS, Reg.  
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**SCOTTISH and WELSH TERRIERS**

Our dogs have been consistent winners in the show-ring during 1936. It is from these dogs that we will produce the dog that discriminating buyers will want—be it a companion or a show dog. We invite inquiries.

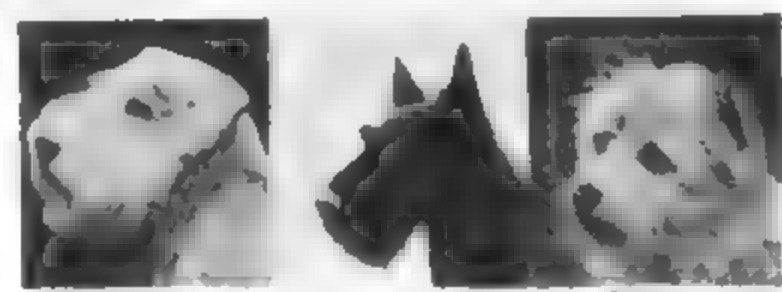
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(Daniel F. Moran—John L. Moran, Owners)  
CARLYLE, ILLINOIS

Dogs  
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Distinction

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IRISH WOLFHOOUNDS**

Winners of Highest awards at leading shows, including the Best Welsh Terrier Combined Terrier Show and Boston 1937.

**HALCYON KENNELS**  
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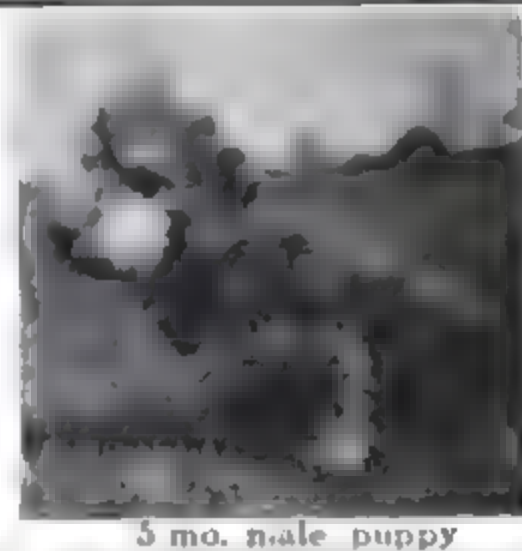
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Mrs. Marion Thompson Parker, owner  
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DINMONT  
TERRIERS**

Intelligent, amusing,  
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Exceptional puppies  
for sale.

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Miss Lee Stillwagon  
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3 mo. male puppy

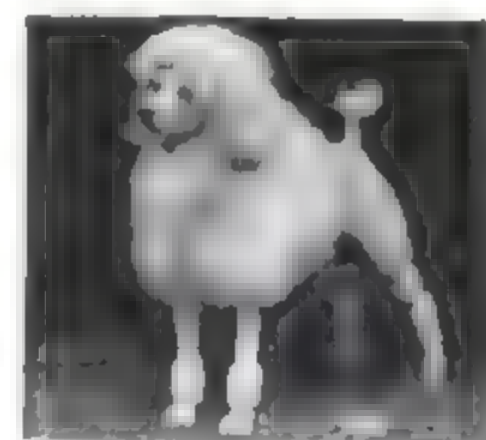
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Our specialty is breeding Foxterriers for show. Occasionally we have dogs to sell for pets and companions, thus assuring of fine breeding and rearing at reasonable prices.

**FENBOR KENNELS**  
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SALMAGUNDI  
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MASSACHUSETTS**

MR. & MRS. JUSTIN W. GRIESS, Owners  
White Poodle Puppies  
Black Poodle Puppies  
Grown Stock



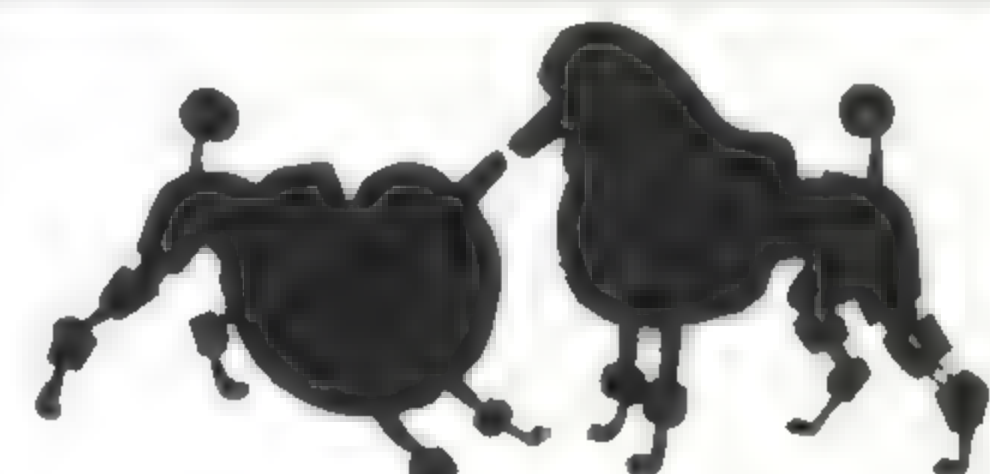
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**POODLES • DACHSHUNDE****FRENCH POODLES**

All our Dogs  
home-trained  
as  
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Black and brown puppies. House, car, and lead broken. Trained dogs for obedience test.

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"Black and Rust"—"Red and Rust"

Male and Female  
At Stud: "Champion Satan VD Schroth"  
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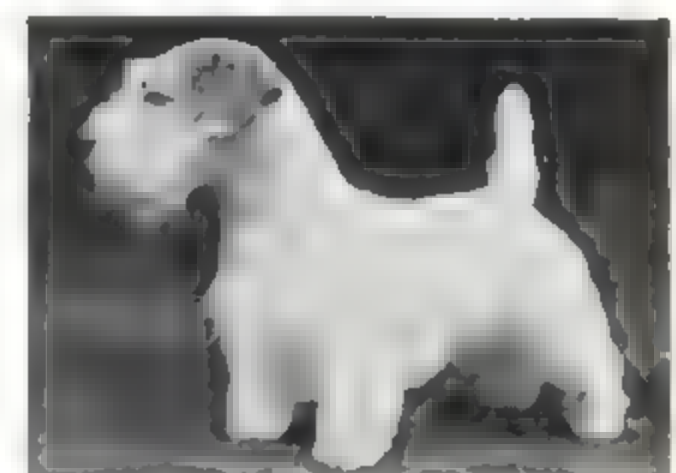
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**An exceptionally fine litter of  
DOBERMAN PINSCHER PUPPIES**

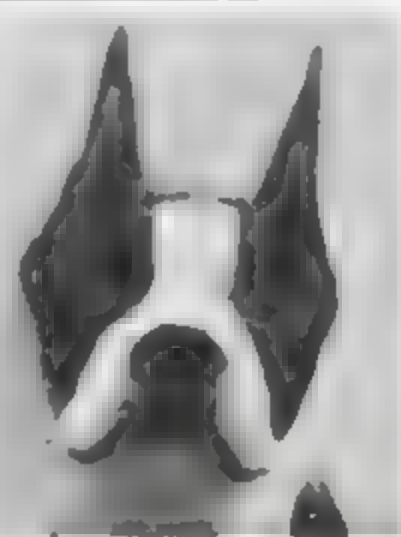
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Choice puppies a matter of correspondence.  
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Beautiful, Affectionate, Loyal. The best comrade for a child. Registered A.K.C. Puppies for disposal.

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**DOG** from skin troubles  
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Your dog needs vitamins—as a part of his regular daily diet, to prevent skin irritation and itching.

Deficiency in needed vitamin substances is corrected easily and safely by Fleischmann's Irradiated Dry Yeast.

Protect your dog! Give him the vitamins he needs for full vigor, health! A teaspoonful of Fleischmann's Irradiated Dry Yeast for Dogs at each meal!

25¢, 50¢, 85¢, \$3.50. Sold at pet, department, sporting goods, feed, seed, drug stores. If your dealer hasn't it, write Standard Brands Inc., Dept. V-6, 595 Madison Ave., N. Y. C.



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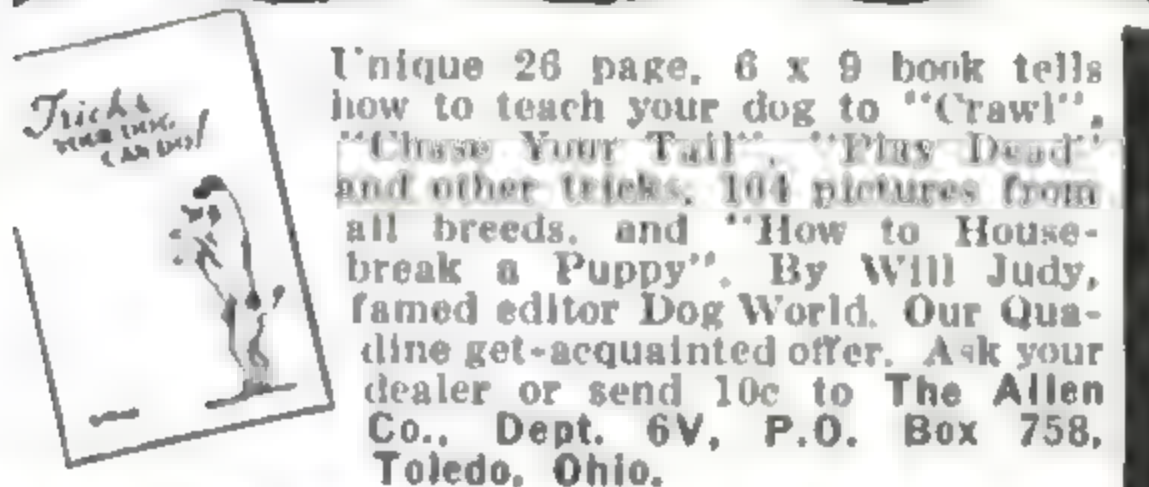
Crisp fresh samples of Miller's Dog Foods and a FREE book for dog owners.

**\$1200.00 CASH**

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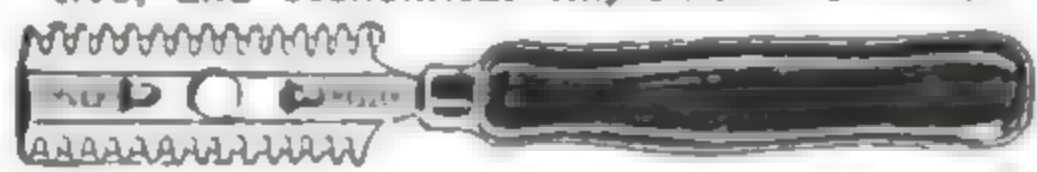


Unique 26 page, 6 x 9 book tells how to teach your dog to "Crawl", "Chase Your Tail", "Play Dead" and other tricks. 104 pictures from all breeds, and "How to House-break a Puppy". By Will Judy, famed editor Dog World. Our Quadine get-acquainted offer. Ask your dealer or send 10¢ to The Allen Co., Dept. 6V, P.O. Box 758, Toledo, Ohio.

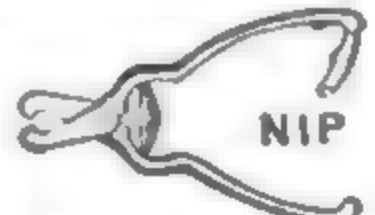
## Your dog deserves QUADINE

### ENVY the DOG

whose owner adopts these simple, effective, and economical implements of care.



No. 11



NIP



No. 15



COMBS

CHART

### DUPLEX DOG DRESSER

190 Baldwin Ave. Dept. V-6, Jersey City, N. J. Enclosed find \$..... for which please send me the articles as checked. Send check, money order or C.O.D.

- ☐ Duplex Dog Dresser.....\$1.00
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Name .....

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Money Back if not satisfied

Div. Durham Duplex Razor Co.

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### The All-Purpose Dog Shampoo

Use FLEA OFF—and with one simple, easy application you accomplish what ordinarily requires a kit full of dog aids. For FLEA OFF is a medicated oil shampoo that leaves the coat slick and glossy and in addition banishes fleas and vermin... cleans and tones the skin... keeps hair from falling out... and serves as a deodorant and disinfectant. Highly recommended for all breeds under all conditions.

\$1.00 per can (one liquid pint). At sporting goods, department, drug, and grocery stores. Or, send \$1.00 to

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### Great Pyrenees

The Aristocrats of Dogdom

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## WASH YOUR DOG with



**K9**  
PINE OIL DISINFECTANT

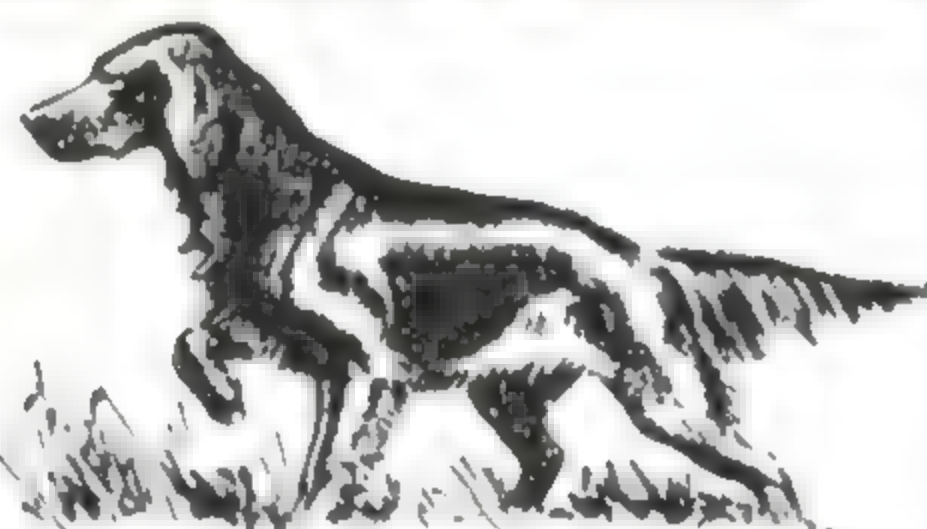
K9 KEEPS ME FREE OF  
FLEAS AND MISERY—  
AND BOY DOES IT  
IMPROVE MY COAT!

NON CAUSTIC, NON TOXIC, SAFE TO USE,  
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## With only one coat

to his name a fellow has to be careful. That's why I like Marco. It's not only a delicious, balanced diet, but contains Kelp. You know, Kelp is the sea vegetable that contains organic iodine—and that's what gives my coat its lustre and brilliance.



Sold at all good groceries

## MARCO

Dog and Cat Food  
CONSOLIDATED COMPANY

36th and Gray's Ferry Rd., Phila.

## THE DOG MODE OF VOGUE



Gay Parader has the fox-like head of this breed; Irving Florsheim

(Continued from page 29) should be full, straight, and heavy, neither curly nor silky, with a lion-like bushy mane. The head, ears, and lower parts of the legs should have short, close hair. In the true specimen of the breed, we find the following points set forth in the standard:

**HEAD**—Should be in proportion to the body, fox-like in appearance. Seen from the top, the head is broadest at the base of the skull and tapers gradually to the nose.

**EARS**—Small, close together, triangular in shape.

**EYES**—Medium size and slightly oval, or set at slight slant or angle, and dark brown in colour.

**TAIL**—Should be of medium length, set on high and carried in a curl to right or left over back.

**LEGS**—Should be of medium length, and in harmony with size of body. The front legs should be strong and straight. Hind legs should have fairly well-bent stifles. The feet should be as small as possible, and round, similar to cat paws, and free from black thumb-marks on the top of same.

**COLOUR**—Should be silver-grey with black-tipped hair; head, legs, stomach, and tail in a lighter shade.

**HEIGHT**—From fifteen to eighteen inches, measured at the top of the withers. The males, as a rule, are slightly larger.

## YOUR DOG FEELS BETTER LOOKS BETTER



...If washed with the 6-Use dog soap that  
**OILS  
TONES  
CLEANS  
GROOMS  
KILLS FLEAS  
DEODORIZES**

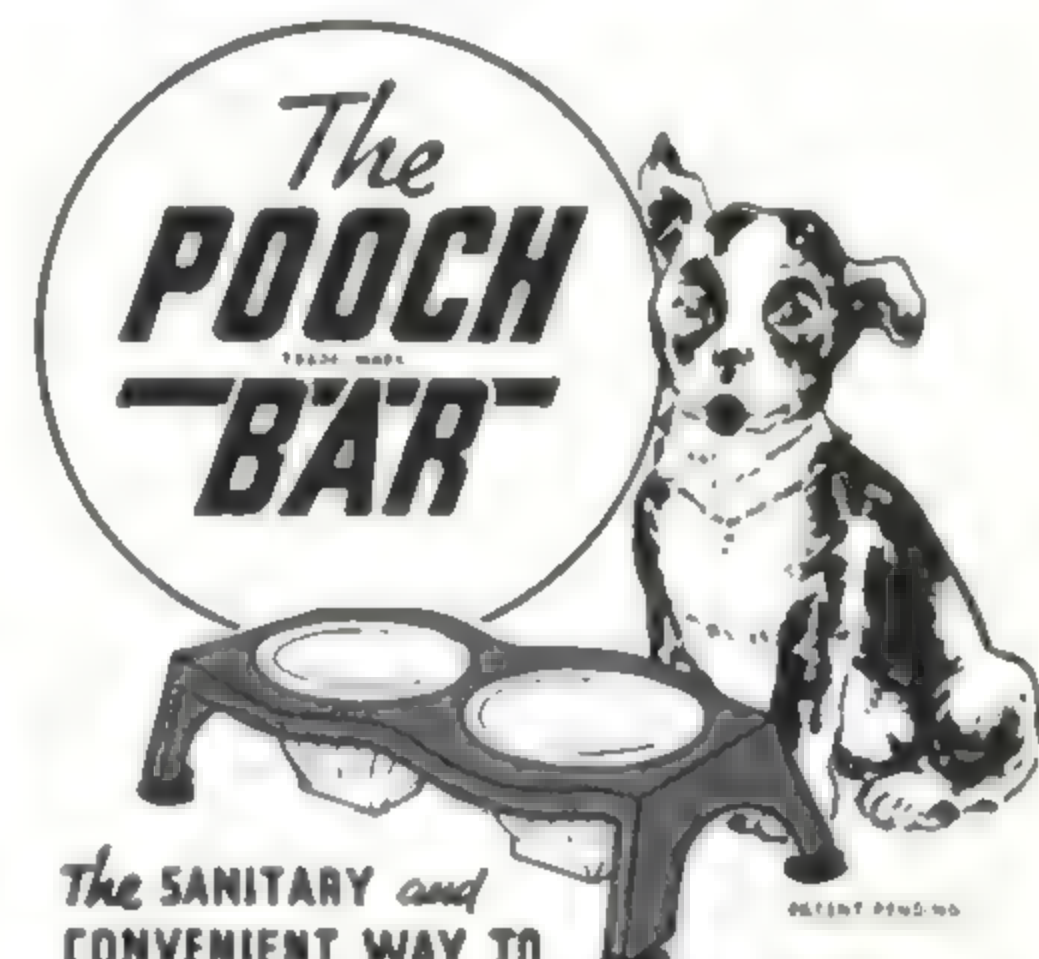
Gives his coat a "dog show" sheen, his hair a silky softness. Leaves him spotless, free from doggy odors. Kills fleas. Oils away skin dryness; checks itching. For the greater comfort and beauty it gives, always bathe him with Pulvex 6-Use. Costs less; a 50¢ cake outlasts 2 ordinary cakes. At pet, drug, dept. stores.

## PULVEX 6 USE DOG SOAP

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Why pay fancy prices for saddlery? Write for free catalog that has saved real money for thousands of horsemen. Contains over 400 bargains in English Saddlery. I ship saddlery on approval. Write today. "Little Joe" Wiesenfeld Co., Dept. 9 112 W. North Ave., Baltimore, Md.



The SANITARY and CONVENIENT WAY TO SERVE PETS FOOD AND WATER



\$1—at Department Stores and Pet Shops  
Slightly higher in the West and South  
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## Don't Spay and Spoil Your Female Puppy USE CUPID CHASER

to Keep Dogs Away While Females Are in Season

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## DIVAN PARISIEN

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Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad. Luncheon and Dinner.

Finest vintage wines, and liquors. Air Conditioning. Vanderbilt 3-7897.

## JANE DAVIES'

145 West 55th St.

Luncheon 50c, 60c, 75c. Dinner \$1 and 1.25. Vintage Wines.

**ALEXANDRA RESTAURANT**—8 East 49th Street. Champagne cocktail dinner \$1.00 & \$1.50. Daily 5 to 8:30 P.M. Sunday dinner—noon to 8:30 P.M. The most talked about dining place in New York.

**CRILLON**, 116 E. 48th St., justly famous for cuisine and cellar. Prix-fixe luncheon and dinner in the restaurant. London Buffet in the Bar before the theatre; all you desire—one dollar.

## HENRI—"A Bit of Paris in New York"

Finest food prepared in the true French manner. Dinner from \$1.50, 5 to 10 daily, all day Sunday. Also à la carte. 40 West 46 Street. Bryant 9-1340.

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served five until nine P.M.

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**NINETY-NINE PARK AVENUE**. At 40th Street. Intimate and comfortable. Excellent complete luncheon from 55c; dinner from 85c. Featuring special Thursday "Cook's Night Out" dinner.

**MIYAKO—JAPANESE CUISINE**. 310 West 58th St. Columbus 5-0577. Famous original Sukiyaki and Tempura Cuisine. Excellent luncheon and dinner. Open from 12 to 11 P.M.

**CAFE TROUVILLE**, 112 E. 52nd St.—where you always meet your friends. Lunch. Dinner. Supper with Bunty Pendleton at the piano & Pat Hays & Jimmy Ashley singing their original songs. EL 5-9234.

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**PROMENADE RESTAURANTS**—The English Grill and Restaurant Français. In the Sunken Plaza, Rockefeller Center, just off Fifth Avenue between 19th and 50th Streets, looking out on Prometheus fountain. Luncheon entrees from 50c; cocktails from 35c. Dinner—Supper—Music.

**RESTAURANT MAYAN**, 16 W. 51 St., Rockefeller Center. Popular rendezvous for luncheon, cocktails and dinner. Luncheon entrees from 60c, Dinner Prix Fixe served in sizzling skillet \$1.50, and à la carte.

**GRAND CENTRAL TERMINAL RESTAURANT** and Oyster Bar, Lower Level, Grand Central Terminal. Nationally famous for sea food. Lunch from 65c. Dinner from \$1., à la carte.

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**24 WEST 55 ST. CAFE & RESTAURANT** (Rockefeller Apartments—just off 5th Ave.) Smart, restful atmosphere. Excellent cuisine. Delicious butter croissants, brioche, home-made cinnamon buns and pies. Breakfast combinations from 25c; Luncheon from 60c; large cocktails from 25c; Dinner from \$1.00. Also à la carte.

**THE ROGER SMITH**—40 EAST 41ST ST. Our grand food and restful atmosphere are the ideal pick up for shoppers' fatigue. Luncheon (about 50c), Dinner \$1. Gorgeous drinks (double size from 25c).

**CAFE CONTINENTAL**, 10 EAST 52nd STREET. Cuisine Continental. Liquors and vintage wines. Luncheon \$1.00. Dinner \$2.00. Music by Adler & Taubman with miniature organ. EL 5-9144.



June it is, and even the most dyed-in-the-wool city-dwellers are suddenly finding the skyscrapers a little cumbersome, the incessant honking and rushing and slamming of the city too much to be endured. And there starts the exodus. On these earliest summer evenings, on weekends, the movement is out of town. You take your car and you take your appetite and you head for the reaches of Westchester, New Jersey, or Long Island.

Whether you find yourself bowling along over the Triboro Bridge or in the Holland Tunnel, your ultimate aim will be food—something different, in different surroundings. And, by merely perusing this page, you can end up in a spot which will measure up to all your specifications—and that without the system of Trial and Error.

There are two ways you can work it—one, to select a place that catches your fancy of the moment, and aim directly for it. Or you can just ride, until your clamouring appetite gets to be a nuisance. Then you take this guide and a road map and drop into the nearest place.

This is something to remember all through the summer, too, when heat waves start chasing each other across weather maps. And as you undoubtedly have your own pet spot for dining in town, you may come to have your favourite in the country, too.

## RESTAURANTS—dining

**CAFE LOUIS XIV**, 15 W. 49 St. Rockefeller Center. Luncheon De Luxe \$1.50. Dinner \$2.00. A la Carte Entrées from 90c, Sunday Dinner from \$2.00. Served 12 noon—9:30 P.M. Louis XIV Concert Ensemble.

**GOLDEN HORN**. Armenian—Turkish. Where the connoisseur may find exquisitely prepared & classic dishes of the Orient. Wines & liquors. Luncheon 65c, Dinner \$1.25. 39 W. 51 St., N. Y. EL 5-8900.

**THE JUMBLE SHOP**—28 West 8th St., N. Y. C. A place of distinction—famous for good food, wines and liquors. Bar. Luncheon 40c up—Dinner 65c to \$1.25. Open 11:30 A.M. to 3 A.M. Spring 7-2540.

**BILLY THE OYSTERMAN**, 9 E. 20 St., N. Y. C. Long renowned for oysters; boned shad; shad roe; English mutton chop (40 min. to broil); superior steaks and chops. Wines and liquors. AL 4-7686.

**HOTEL LAFAYETTE**—9th St. at University Place. Renowned for its French Cuisine and fine wines. Weekday Luncheon \$1.50—Dinner \$2.00—also à la carte. Musical trio at dinner time. Stuyvesant 9-7500.

**SAZARAC**—"Old New Orleans in New York". Restaurant, Bar, Cocktail-Lounge. Real Creole Gumbo, original Sazarac Cocktail, Ramos gin fizz. 112 Greenwich St. and 10 West 47 Street.

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18 East 60th St.

Luncheon 75c. Dinner \$1.25.

Wines and Liquors

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## NEWEST SWEDISH RESTAURANT

Bountiful dinner (wide choice of International and American dishes) with famous Smörgåsbord (hors d'oeuvres), \$1.25. Luncheon 60c. Music. Charming atmosphere. Cocktail lounge, bar. Circle 7-0873.

PARC VENDOME—344 W. 57th St.

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**LE COQ ROUGE**—65 E. 56th St. Internationally famous cuisine. Where Society meets for Luncheon, Dinner & after theatre. Dancing. Continental atmosphere. Entertainment. "Le Coq Rouge Trio." Res. PL 3-8887.

## EL CHICO

80 Grove St., N.Y.C.

Greenwich Village, Spanish Restaurant. Dine and Dance in the atmosphere of Old Spain—Spanish Revue. 8 P.M. to 3 A.M. Dinner \$1.50—\$2.00; cover after 9:30—50c nightly, \$1.00 Saturday. Chelsea 2-4645. Listen to N.B.C. every week.

**DIMITRI'S CLUB GAUCHO**—245 Sullivan St. Romantic Latin Atmosphere—Typical Argentine Food and Entertainment—Famous Gaucho Orchestra. Open from 5 P.M. till 4 A.M. STuy. 9-8836.

**MON PARIS**, 142 E. 53 St. Real French atmosphere. Excellent food. Entertainment—dinner & supper featuring Marion Pierce & Lawrence White. Gene Fosdick's orchestra. Versatile Trio at bar. EL 5-9800.

## VALHALLA

141 West 54th St.

Luncheon 85c. Original Swedish Hors d'Oeuvres \$1.50.

Entertainment and Dancing until 3 A.M. No Cover.

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## PAVILLON MARGUERY

47th St. &amp; Park Ave.—Wickersham 2-8494

The only garden in New York where you can lunch and dine al fresco protected from heat and sudden showers. Canopy cooled by unique spray. Garden newly decorated. Entertainment and daily specialties.

10 W. 55. FRANCES LYNN 52 E. 52. Smart Clientele. deft service, delicious food. For "Pennywise New Yorkers" Luncheon 50c, 65c. Dinner 75c, \$1.

## CLAREMONT INN &amp; GARDENS

124th STREET at RIVERSIDE DRIVE

NO COVER DINNER \$1.50 NO MINIMUM

LUNCHEON 40c • TEA 60c • SUPPER A LA CARTE

JOLLY COBURN and his Orchestra

DIRECTION • ARNOLD SCHLEIFER

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**CASTLEHOLM**—Parc Vendome, 344 W. 57th St., Newest Swedish restaurant. Unlimited helpings of Smörgåsbord with epicurean full-course dinner, \$1.25. Luncheon 60c. "A treat to repeat". CI 7-0873.

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## DECORATOR'S DAY-BOOK

ARRANGED around an open court, a series of charming rooms has just been opened at the Hampton Shops. Here, backgrounds that are freshly modern in treatment are shown as settings for traditional furniture. Ailsa Shaw-Thomson, who now heads the decorating staff of the Hampton Shops, has invented colour schemes that subtly play up the lines and colours of the furniture, in the silver grass-cloth of the drawing-room walls and the chalky puce of the living-room.

In the drawing-room, beige-white curtains hang to the floor and are echoed by the slightly darker tone of the modern sofa. Two square modern chairs are covered in pale grey-blue, and a small curved sofa repeats this colour. A pair of Italian Directoire chairs, in old gilt and dark green paint, and two carved pine console tables with green marble tops are used as accents, and the shimmering quality of the walls is reflected in the simple glass chandelier and a pair of appliques draped with crystals.

The living-room with its puce coloured walls has a deep puce carpet, and a rough white fabric is used on two modern chairs and a sofa. Here, the accents of dark wood are placed at each end of the room: a fine break-front secretary at one, and, against the curved wall at the opposite end, a baroque group with an old Italian commode of polished wood and a pair of very Viennese chairs in white and gold. In this room, too, there is a Chippendale silver-table and a Queen Anne card-table, which prove that several periods can live happily together.

The dining-room, also baroque in feeling, has high-backed Venetian chairs in silvery-figured velvet, and a baroque sofa upholstered in bright yellow rough silk, thickly fringed, is the only note of colour against the chalk-blue walls.

The small foyer off the dining-room has walls of blue metallic paper, and a mirror framed with grey baroque scrolls painted directly on the wall is placed over a crystal console-table. Bright green taffeta covers a small settee and a pair of crystal chairs.

In a small reception-room, the walls have been painted a gun-metal tone to match the corded silk curtains banded with thick yellow wool fringe. Here are a Chippendale chair with wing arms and a small sofa in brilliant yellow damask, and the yellow Moroccan rug has coloured flowers in high relief.

All these rooms are grouped around a court with architectural motifs in pale grey and white, and here there is a collection of garden furniture of delicate design.

The third show at the Decorators' Picture Gallery is full of ideas—even if you don't own the Rockwell Kents and Mary Cassatts around which these rooms were designed.

The library by Bello has walls of greyed amethyst, into which are set, without frames, the two Rockwell Kent landscapes that govern the scheme. The warm beige astrakhan carpet is edged all around with thick beige rope, and the hangings are box-pleated Cellophane. The two blue-green satin chairs round off the soft colour scheme, and it is surely as flattering a setting as these paintings could have.

Ruby Ross Wood's little morning-room, with its walls widely striped in bright pink and white, displays Howard Rothschild's still life on an old Directoire easel, and the whole room might have taken Mr. Rothschild's title, "Remembrance of Things Past."

There is a shallow valance of white plaster drapery used all around as a cornice, and two chairs and a sofa are covered with dotted pink satin. The white plaster lamp has a petticoat shade of white horsehair and braid, and a small rose satin chair is tufted with pearl buttons. The mantelpiece has a white plaster "arrangement" of drapery and an urn. A pair of plaster tables tops it all off, very fresh and diverting.

Arundell Clarke's new fabrics include some Scotch and Irish linens. These come in the most beautifully un-authentic plaids: two shades of grey and cream-white, and one with



## DECORATOR'S DAY-BOOK

salmon, white, and black, boldly patterned. These are perfect for both upholstery and curtains, being strong enough for the one, and supple enough for the other. This shop is also showing a thin Irish linen gauze; its natural corn colour may be dyed if you prefer a stronger colour.

A Scotch fabric, horizontally ribbed with white chenille threads alternated with a light colour—grey, green, yellow, pink, or brown—is another of those perfect fabrics for summer. These rough-textured materials suggest country-house uses, and few enough of them are to be found in light and bright colours.

The Arundell Clarke dinner-service of white china—at an infinitesimal price—is still one of the best buys in town, and now there is a similar pattern only a little more expensive, with a simple three-letter monogram in black. This is applied under the glaze, which is important, and is worth waiting the two or three weeks it takes to supply it. The breakfast services for one or for two are unique, in that they have lids not only for the coffee-pot, but for the cup, the plate, and even the egg-cup, so that liquids and food can be kept hot through the reading of the morning mail.

From Holland, Arundell Clarke is importing luncheon sets of fine cotton, cloths and napkins carefully fringed and widely striped in two shades of chartreuse on white. These may also be had in blue or in a mahogany tone.

ITEMS ABOUT TOWN: James Pendleton's recent jaunt to Paris is having its effect on his shop-windows. The pair of crystal foils with crimson glass handles, hung crossed against a white drapery, are sheer decoration, with no other purpose in life. He has them in other colours, too. And among the rarer one-of-a-kind bits, there is a pair of coral-pink shell baskets of shell flowers that deserves glass cases and the two ends of a mantelpiece as a permanent home. Another one-only is the Louis XVI. clock in paper-work, all of finely cut white paper against a pale blue ground. Also from abroad are a number of unframed panels in coloured straw-work, which Mr. Pendleton will work into table-tops for you, or even into a decorative pair of doors that would be the making of any room.

McCutcheon's thin printed challis has its uses for country-house curtains—especially the white one with tiny bright roses. And now there is one in dark bottle-green with small, scattered Paisley figures all over it, which is practical enough for upholstery on small chairs of the Victorian sort. And if you are *that* Victorian, try it brass-nailed (and slightly padded) on the top of a small round Victorian table, even with the traditional fringe. These three touches would bring any dull country corner to life.

Rena Rosenthal adds (rather expensively) to the gaiety of country dinner-tables with her new blown-glass decorations, all designed by Marianne von Allesch. There are peasant-like figures about ten inches high, bearing crystal baskets on their heads—the baskets filled with coloured fruits, the costumes in transparent colour. Sprays of glass cherries and leaves form the base, and with these go the pairs of tiny lemon-trees with three enormous lemons, and the taller banana-trees topped with crystal leaves and three bunches of very green bananas, all accented by the orange spikes of the trunks. After dinner, these pieces should go right back to the drawing-room mantelpiece.

EVERETT GRAY LINSLEY

By June fifteenth, the summer will be really under way: the beaches, the roof-gardens, and the commuters' specials in full swing. If you want to know what to wear for all these myriad summer activities—how to be chic and cool simultaneously—don't miss the June 15 issue of *Vogue*, called *Fashions for Summer*



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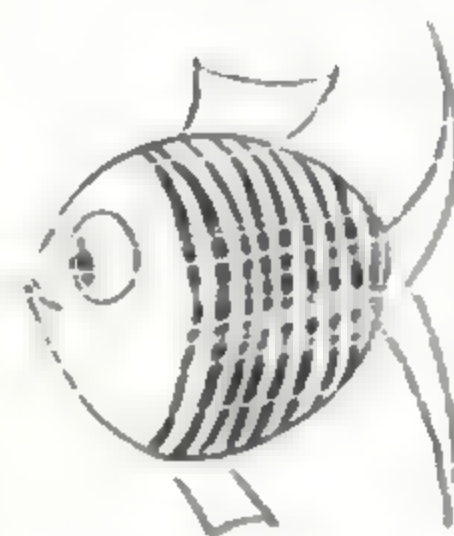
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# Vogue Covers

## Blue water



You may or may not have known that in a couple of hours by train from New York, to the tip-end of Long Island, and a short run by power-boat out to sea, you can get big-game fishing—the "blue water," deep-sea fishing that one usually associates with the tip-end of Florida. It all depends on whether you knew about Montauk Point, sticking out into the great tide-rip where the Sound meets the Atlantic—the great tide-rip into which all the sportiest fish of the seven seas find their way at one time or another: pollack, cod, blackfish, fluke, sea-bass, porgy, and the big, battling tuna, broadbill and marlin. All these are practically within hooking distance of Montauk. And Montauk is only one hundred and twenty miles from the Pennsylvania Station.

The Long Island Railroad, sensing the drama in all this, has established a Fishing Information Bureau (under the direction of Mr. William Schaaf and Captain Walter R. Willis) that will arrange almost any kind of Montauk fishing-trip for you; chartering the boat, complete with crew and all requisite tackle; arranging for you to spend the night at a Montauk hotel, or one of the special fishermen's cabins, so as to get an early start the next day. (Hiring your own boat costs from about \$30 to about \$50 a day.)

Or you can start in the early morning, on one of the Long Island's "Fishermen's Special" trains, get in a whole day of superb fishing, and be

back in New York the same night. Naturally, this doesn't allow the time to go quite as far out to sea, but you can expect sea-bass, porgies, and fluke (in June) with bluefish and blackfish added later on, which ought to be good enough for anybody. And this sensational day's fishing-trip can be done remarkably inexpensively—the round-trip train fare costs about a dollar and a half, and after you reach Montauk you can get to the fishing-grounds, on any one of thirty-eight sturdy boats, for about two dollars. Furthermore, you can rent all the tackle you'll need for about a dollar, and your bait is on the house—or, rather, the railroad.

The Fishing Information Bureau will, as its name implies, give you all the information on the times, costs, and variations of these trips, or any kind of fishing-trips around Long Island; their number is PENNSYLVANIA 6-6000, Extension 2718.

## Wind from the South

It's not necessary to have been brought up in an atmosphere of mint juleps and Southern Colonels to appreciate the food at the Little Old Mansion, 61 East Fifty-Second Street. Not at all. You can be Yankee, mid-Westerner, or backwoodsman, and still work up a fine enthusiasm for the fried chicken, the fresh cocoanut-cake—but more of that later.

The Little Old Mansion is conducted by the same Miss Wilcock who operated the Old Mansion in New Jersey a short time back, and the same Deep-South cooks rule the kitchen. All that differs is the setting. This time it's Italian—a place with a social history, too—all complete with painted ceiling and the best optical illusion in these parts. You look out from the dining-room to the garden, and you see a long hallway extending back (with colonnades and a fountain at the end). You'd guess about a hundred feet, but 'tisn't so. The garden itself is open now, and the sound of the fountains will make you feel cool when the thermometer gets into the nineties.

In this atmosphere, you eat delicious Southern food, cooked and served by dusky retainers who have been with Miss Wilcock for years. You'll probably steer for the fried chicken, but you can have practically anything else you like (nothing wavers for a moment from the Southern tradition); chicken livers fried in brown butter are dear to the hearts of a good many patrons, and for good reason.

The Little Old Mansion is an excellent place to drop in for lunch after a strenuous shopping expedition, or to meet your best friends. Lunch prices begin at about fifty cents (for a green salad bowl, dessert, and coffee), and dinner prices are from about eighty-five up—but not very far up.

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# the town

## Cool off



One of these hot evenings, when the pavements are breathless and you don't feel like dressing, try collecting a few friends by telephone and meeting on the eighty-sixth floor terrace of the Empire State Building. You won't find a regular dinner, but you'll find a good bar and enough simple dishes (soups and salads and similar things) to more than satisfy you while you watch the sun set theatrically over New Jersey, and the incredible panorama below you burst into a million lights. And though you will think you've seen the whole spectacle in the first fifteen minutes of the first trip, the longer you stay and the oftener you go, the more discoveries you'll make about the spangled, crowded stretch of stone simmering between the two rivers eighty-odd stories below.

## West Fifty-Second Street

On the strength (literally) of her superb onion soup, Janet of France has built up a restaurant that covers two floors and is about to overflow into a garden. More of that garden later. Janet's ebullient personality would have done the trick anyway, without the extraordinary (and quite inexpensive) food. We devoured more than our share of a beautiful Chateaubriand, so perfectly flavoured that the addition of even salt would have been an insult, besides the famous onion soup, a bit of salad (quite a bit), AND a dish of pears cooked in Burgundy swathed in ice-cream. All this was helped by a bottle of Bordeaux, and accompanied by Harry Burns' persuasive playing of the sort of French waltzes you hear only in Paris. Janet's songs are interrupted by her welcoming of late customers, which is as spontaneous as her singing.

And our soup was allowed to cool considerably by the surprising revelations of Leo, the Astro-Analyst, who managed to top us off pretty neatly and accurately, if a little on the optimistic side. The garden, Janet says, has real roses helped by attar of roses sprayed on at opportune moments, but nobody seems to mind that. Janet's partner in all this is Adolphe, French, too, and as amiable if not so volatile as Janet herself. We're going back, if only to smell the roses and hear Harry Burns play Lenoir's "Attends" again.

## Dining with Rector

If you had happened in at the St. Regis on the Sunday night before the Viennese Roof was opened for the summer, you would have been surprised to find a gathering

which obviously had not come to dance. It had assembled to eat—and to see and to listen to George Rector. This Rector is the youngest of the family group who made Rector's one of the famous haunts of gourmets in what our parents refer to plaintively as the good old New York days.

Aside from providing fine fare, this cordon bleu dinner provided one of those amusing evenings that New Yorkers love to encounter. Mr. Rector drove up in a hansom-cab. Bugs Baer was the toastmaster, certainly one of the wittiest on record, reading numbers of the congratulatory telegrams and referring to the many others from people too important to mention. Tony Sarg was master of ceremonies. Sleepy Hall played his electric banjo with electrifying effect. People who had known Mr. Rector and the restaurant in the old days told amusing stories about both. Everybody who spoke and everybody who listened had fun.

The famous Marguery Sauce, which George Rector went to Paris to learn, appeared on the fish, and there was an Oxtail Amontillado, which marked a high point in beautiful soups (aside to the St. Regis management: would you consider adding this soup to the regular menu, just for our sake?)

The inspiration of this dinner-party was the book by George Rector that Dutton has just published, *Dine at Home with Rector*, wherein you can enjoy the Rector saga for yourself. It is, we suppose, a cookbook, because it has recipes, and superb ones, but it is written in such a merry fashion that it is fun to read, even if you can't cook the proverbial egg. (Continued on page 36)



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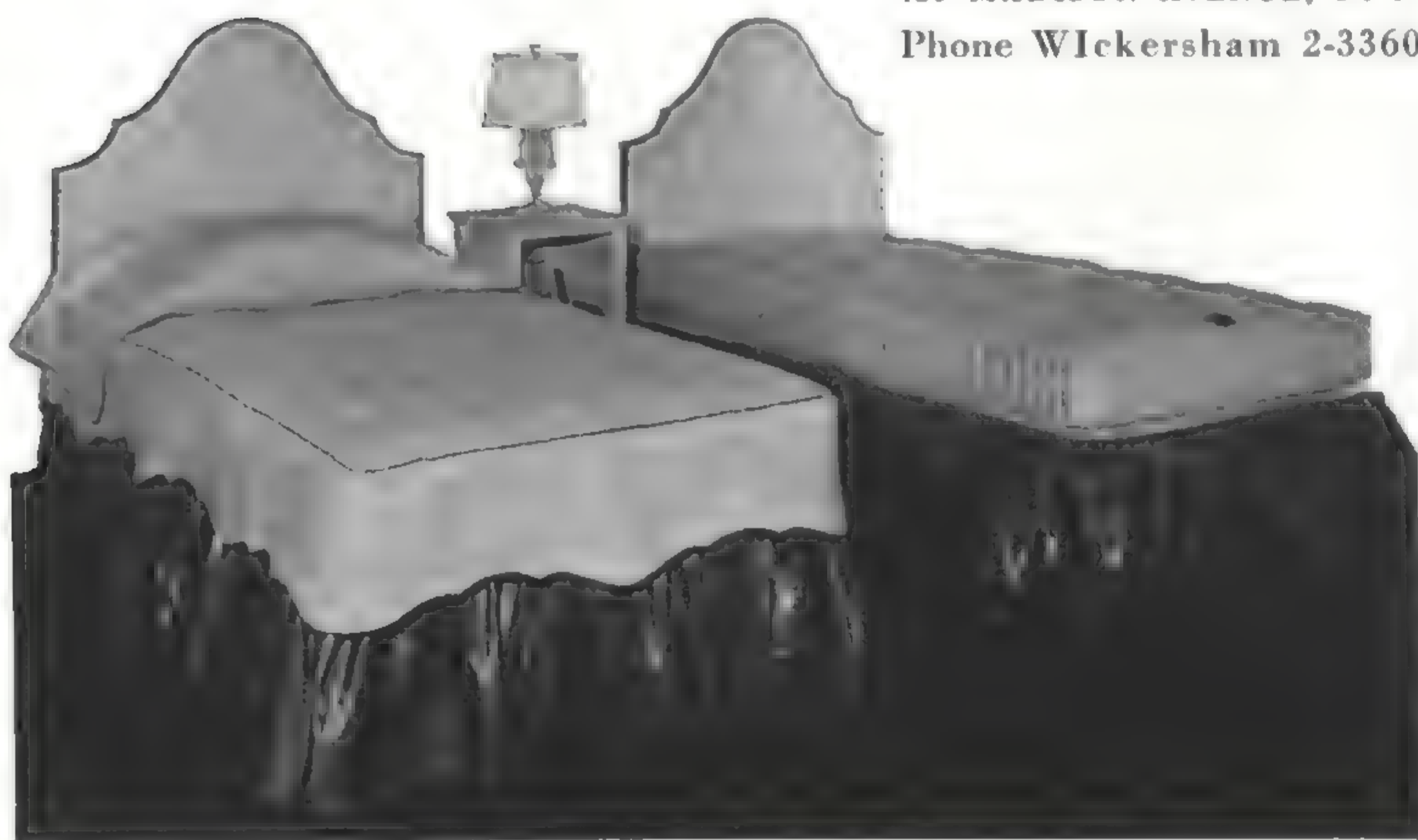
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#### HOTEL ST. REGIS VIENNESE ROOF

Viennese in all seriousness, this roof, with waiters in blue and beige, and Jacques Frey's orchestra. Through the summer, there'll be a Winterhalter Revue by the Albertina Rasch dancers, who wear period costumes after the paintings of court beauties by Franz Winterhalter. Jules Lande and his orchestra will play daily for luncheon and during the cocktail hour on the terrace.

#### RAINBOW ROOF ROCKEFELLER CENTER

Beginning June 2, you can get into the Rainbow Room without formal dress. Al Donahue and his orchestra open there at the same time, to continue through the summer, and till the end of June you can try your tango to the music of Eddie Le Baron's tango-rumba band. If you're really proud of your tango, you can put it into competition in the Rainbow Grill, where a bottle of champagne is awarded nightly at the Tango Hour, 9:30 to 10:30, when Emery Deutsch's orchestra plays.

#### BILTMORE ROOF GARDEN

A sky-way to remember on those sultry nights when the air hangs heavy, the Biltmore Roof Garden, opens June 3, with Horace Heidt and His Brigadiers. The entertainment involves people who sing, play the harp, dance, and other people who combine the various activities. In between times, you can entertain yourself with dining and dancing.

#### HOTEL PIERRE ROOF-GARDEN

Hanging half-way between heaven and traffic is the Roof Garden of the Hotel Pierre, which has the distinction of being the highest roof-garden in town. Everything is in full swing right now, with Basil Fomeen and his orchestra playing while you dance. In between courses, there are snatches of variety entertainment.

#### TUDOR TOWERS ROOF-GARDEN

At the Tudor Towers, there's nothing between you and the sky except perhaps an occasional airplane. The vista is pretty spectacular, if you're interested in that sort of thing—you see the East River with all the glamour of distance, and you can look straight to the Empire State Building. If the weather turns tricky on you, there's an attached penthouse.

#### BOSSERT HOTEL MARINE ROOF

In spite of all the funny stories about Brooklyn, it has one of the most amusing roof-gardens in the metropolitan area in the Bossert's Marine Roof, all equipped with port-holes, sailor costumes, and vistas of the downtown New York sky-line.

#### HOTEL MONTCLAIR CASINO-IN-THE-AIR

Decorators have got hold of the Montclair's Casino-in-the-Air, and you'd scarcely recognize the place from last year if it weren't for the familiar views from the little terrace that surrounds the dance floor. Hal Hope's orchestra and Al Green's Coral Islanders will alternate.

#### HOTEL ASTOR BELVEDERE ROOF-GARDEN

This is the \$50,000 Roof-Garden that you've been hearing about, decorated to give the effect of a garden on the Italian Riviera. If you're looking for space, you'll find it here—the garden is a whole city block in length, and practically overflows with spruce trees, exotic plants, and statuary, all working in with the colour scheme of Bermuda coral and frost-white. Rudy Vallee and the Connecticut Yankees play sweetly.

#### HOTEL PENNSYLVANIA ROOF-GARDEN

This is another roof-garden that has changed its scheme of decoration with the calendar numeral, but, as we go to press, we can't tell you exactly what the change is going to be, nor the name of the orchestra. Nevertheless, we can say positively that the roof overlooks the Hudson and still has its outside terrace.

#### ST. MORITZ SKY-GARDENS

Here you can dine aloft, as well as on the sidewalks, with a view of the Park that almost convinces you it's country. And you'll remember from last year the convenient glass enclosure and the fresh breeze.

### Town gossip

If you are interested in flowers you may visit the estate of Mrs. Robert Bacon in Old Westbury on June 1, and the gardens of Mr. and Mrs. James F. Curtis in Roslyn, on June 8, admittance from two to five-thirty, rain or shine, and you will be helping the Nassau Council of Girl Scouts.... Larry Siry's orchestra plays for dancing every night in the Ambassador Hotel Garden.... The New York Light Opera Guild plans to put on classical light operas all this summer at the Venice Theatre.... The Opportunity Contest for Amateur Musicians, which has been conducted by the Department of Parks, has its final contest on the Central Park Mall Saturday afternoon, June 19.... The Tuxedo Horse Show dates are June 4 and June 5.... Belmont Park has three events scheduled for closing day June 5, the Meadow Brook Cup, National Stallion Stake, and the Belmont.... Drawings of contemporary dancers are on view at the Brooklyn Museum. It includes a large collection of work by Dolbin, the Viennese artist, musician, engineer, and critic. "FLANEUR"



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# VOGUE

INCORPORATING VANITY FAIR

IS PUBLISHED TWICE A MONTH

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JUNE 1, 1937

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AGAINST A BACKGROUND OF SALT SPRAY AND GLISTENING ROCKS, TONI FRISSELL PHOTOGRAPHED THIS SEAGOING SWIMMING SUIT OF MESH SEA SATIN, MADE WITH "LASTEX"—SLEEK AS A TARPON'S SIDE. HELEN WILLS DESIGNED IT. THAT FABRIC, WITH ITS STRIKING NEW LATTICE EFFECT, IS CAPABLE OF PRODUCING PLEASANT OPTICAL ILLUSIONS ABOUT YOUR FIGURE AS YOU GO DOWN TO THE SEA. B.V.D. SUIT FROM LORD AND TAYLOR; MARSHALL FIELD; NEIMAN-MARCUS

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH  
ELIZABETH PENROSE - EDITOR OF BRITISH VOGUE - MICHEL DE BRUNHOFF - EDITOR OF FRENCH VOGUE  
EDNA WOOLMAN CHASE - EDITOR-IN-CHIEF OF THE THREE VOGUES





**FLEURS DE ROCAILLE PARFUM DE CARON**

*THE MOST DELICIOUS PERFUME FOR 1937*

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# Vogue's eye-witness



**S** EVEN or eight thousand people out of all the world—a world fanatically interested in the Coronation—actually saw it: actually sat in Westminster Abbey while history was made. Of these, only about a hundred were Americans. But one of them, one of that seeded hundred or so, was Edna Woolman Chase, editor-in-chief of *Vogue*. Her eye-witness account of the Abbey ceremony—cabled across the Atlantic, sped to the presses in record time—is on page 47 of this issue.

A little under a hundred years ago, in the same Abbey, another Coronation was going on—Queen Victoria's. The date of that Coronation was June 28: the first word about it appeared in the United States on July 25 (by which time a packet-boat had ambled across the ocean with some three-week-old English newspapers). The *New York Evening Post* for July 25, 1838, gave the affair two scant columns, on page two, remarking that the London police "had scarcely more occupation than on an ordinary day..." James Gordon Bennett, in a London letter to the *Herald*, devoted a paragraph to the event, ending on this ominous note: "I feel a presentiment that the Coronation I have seen will be the last that ever will be held in England."

They little knew, these early reporters, that in May, 1937, over a million people would travel thousands of miles to jam the route of a Coronation procession (only four hundred thousand came to London for Victoria's). That fifty-three microphones along that route, twenty-six in and around the Abbey, twelve tons of equipment, and four hundred miles of wire would be required to broadcast every step of the way to people, on five continents, willing to rise at any hour of the night to listen in. That four hundred million people would care—and care desperately—that royalty, dignity, pageantry, had not perished from the earth.





A trio of American amphibians and a trio of the new beach blues surging in on the tide. Blue as Bermuda's waters, the first "Sacony" trunks and halter of matelassé; Saks-Fifth Avenue, New York, Chicago. Second, a glorious shade with a toasted tan—a "Travelo" suit of glistening satin with "Lastex"; John Wanamaker, New York, Philadelphia. Last, a maillot of knitted wool; Bradley suit from Franklin Simon





# Breaking on the beach

**J**UST about now, urchins in baggy bathing-suits start wading in city fountains. Movie theatres brag about their twenty-degrees-cooler atmosphere. Old-timers reminisce about former heat-waves. And you escape to the beach—any beach. Yours may be a sweep of powdered-sugar sand with a cavalcade of waves pounding incessantly in the distance. Or it may be a handkerchief-size spot on a mountain lake. But wherever it is, and whatever your public—whether husband or half a city—you can ride the crest of the wave with these new beach clothes.

Break upon the beach this summer with a new attitude—veer away from too much nakedness except for the suit you swim in. That can be as brief as the law allows, especially since the authorities have been lifting bans, from Jones' Beach to Bailey's Beach.... This year you'll burn no darker than a toast and honey shade—and with it, see how nice a black suit looks again, for instance one of black ciré jersey, glistening like a seal....

Try a pale gold coloured or a ripe-wheat shade of bathing-suit.... Take almost any blue, and you're on the right track: Wedgwood-blue, aquamarine, turquoise, bright royal—we give you three opposite. If you like yellow, drift toward lime-green or chartreuse shades.... Or steer for cypress-green, chocolate, cinnamon, Gauguin-pink, or white.

Lick the problem of getting your hair soaked with a new cap that has little vacuum cups inside the rim to bar the water.... Consider the suit that California is mad about—a maillot quilted with elastic that contracts or expands to fit any one, though it comes in just one size....

For beach naps, cover your eyelids with celluloid blinders having only a narrow Venetian-blind slit to see through.... Have, among your bathing-suits, a naïve Victorian one of black crêpe, with a square neck and short sleeves.... Initiate the season with a suit of hand-blocked grosgrain.... Try a suit with a short pleated skirt—the pleats stitched half-way down.

Introduce some native or fishing-village atmosphere somewhere. Tie over your bathing-suit the Bahamian mammy's skirt Schiaparelli made of gaudy pink cotton printed with plantation Negroes, and top it with a black sweater.... Rummage through Chinatown for a yellow coolie jacket.... Try Schiaparelli's coolie pants that end in a tight grip just below the knee.... Band your big sun-hat with a wreath of Nassau sea-shells.... Wear a peon's sombrero....

Attempt that new aquatic sport, water-skiing, which has drifted to Northern shores from Nice and Cannes, via Palm Beach. It's twice as difficult as aquaplaning, since you have two boards instead of one to keep track of, but it's fun.

Literally live in slacks. In Palm Beach this past season, slacks in vivid colours were by all odds the main rigging. In California, this held true, too—at the Marble-Workman tennis match, half the women wore beautifully tailored slacks in pale pink or pale blue. (Continued on page 111)





a. Put new strokes of colour on the seascape with some of these bright beach clothes. Here's a barebacked fuchsia pyjama—of "Tweedshak," similar to tussur—that's a born seafarer. Bonwit Teller

b. Grating stripes—grey ones, white ones—mark this chintz beach coat and its brief trunks, but that restraint of colour is punctuated by the raspberry-red of the linen halter-top. From Jay-Thorpe

c. Pilot pro-tem., in a rollicking Tyrolian peasant jacket of green linen, with a short linen skirt to flare in the sea-breeze. Tucked in the neck of the jacket—a yellow tussur scarf. Lord and Taylor

d. A printed bathing-suit (and a blouse not shown), of cotton from Austria, with a black linen skirt as circular as a parachute. Best

e. Bright spot on shore—linen slacks and shirt, and a coral coat for when the sun goes under. Altman; Marshall Field; Neiman-Marcus. And a skirted bathing-suit of ciré jersey, dappled with white. De Pinna

f. The orchid-pink of an abalone—this three-piece outfit, its brief play-suit covered by linen pyjamas and jacket. Bergdorf Goodman. Lively as a sea chantey is this linen jacket, worn over linen slacks. Striped silk scarf. Entire outfit from Lord and Taylor; Marshall Field. Flattering to the first glow of tan—a chartreuse pyjama of acetate, with a scarf of green-striped silk. Bonwit Teller; Bullock's-Wilshire





*American  
water-colour.*



RBV

f





HORST

## LOOT FROM INDIA

This magnificent cerise-and-gold bridegroom's coat is what the Rajputs, warrior-aristocrats of Central India, wear when they get married. Charles Baskerville, the artist—whose hands are wielding the palette at the right—found it in a Jaipur bazaar. (Bonwit Teller, incidentally, is adapting it for an evening wrap.)



# SEEING THE CORONATION

by Edna Woolman Chase

MAY TWELFTH: 4:45 A.M.—A gentle knock on my door. "Time to wake up now, Madam. Here is your tea, and there is a heavy fog outside, but, thank Heaven, no rain."

5 A.M.—"Now really, Madam, do eat your porridge and don't worry—I will surely have you dressed in time." These are the comforting words of Ellen, that perfect treasure provided by my perfect host, Major Christie Miller.

5 A.M. to 5:30 A.M.—We go through the business of dressing in pale blue chiffon, tulle, and feathers. "Never mind, Madam, if the hair-dresser is late—I will help you with your feathers. I have done them before." "Oh, have you, Ellen? Well, I haven't."

5:45 A.M.—On the road to the Abbey through the thinning fog, the streets already filled with overnight crowds. My motor falls into line. There are many cars ahead filled with plumed heads and gold lace. Big Ben booms six o'clock.

6:30 A.M.—High up in the North Transept, we find we can see much, but not all of the ceremony—practically no one can.

7 A.M. to 9 A.M.—Slowly, slowly, like the weaving of a great human tapestry, the ancient church fills, the figures take their places in the vast canvas. The impression is of scarlet, crimson, and gold, splashed occasionally with lovely blues and powdered all over with the snow of ermine and thousands of plumed heads high-lighted with jewels.

The hours pass slowly. The politely anxious Gold-sticks are kept busy herding dukes and duchesses, lords and ladies, cabinet ministers and commoners, to and fro to those mysterious comfort stations that one would never expect to find hidden away in the great recesses of Westminster Abbey.

Vagrant thoughts flit through my mind in those long waiting hours. I look across the aisle. There is the former Grand Duchess Marie of Russia—although related to the King, she is here not because of her right of birth, but as an American journalist—fantastic! I think, it couldn't happen here, and yet—and yet—six months ago, who could have foretold that the principal figures in to-day's coronation would be called George and Elizabeth?

9:30 A.M.—The background of the tapestry is complete. Now, the great centrepiece begins to form, the choir assembles on the raised platform before the altar. The regalia for the King and for the Queen is carried out by the bishops. The peers and their pages settle into their places, the choir sings, the trumpets blow, the royal procession begins.

The most tender and charming moment is, of course, the entry of the Royal Princesses Elizabeth and Margaret Rose walking with the Princess Royal and wearing miniature court trains of purple velvet. And then Queen Mary—magnificent, impressive, more a queen than any of them—seats herself in the Royal Box. The Queen and her maidens come and bow before the altar. And then the King!

Now the beautiful mellow voice of the venerable Archbishop of Canterbury fills the Abbey, and the deeply solemn service begins. In that atmosphere—surrounded by a pageantry of mediæval splendour and before every noble of the realm and all the members of the Cabinet—the King takes his coronation oath. Hearing that oath, one feels that only a man pure in heart sustained by a woman wholly devoted could undertake such a promise as this to the greatest empire on earth. God help this man, you pray in your heart. God save the King.





EYES ON CHANEL'S BODICE—ON THE CORSELET SASH AND SUSPENDERS OF BLACK TAFFETA THAT TOP A WHITE ORGANDIE DRESS EMBROIDERED WITH BLACK FLOWERS





CHARLES JAMES' SATIN CORSELET, LACED IN BACK, ON A MAUVE ORGANZA DRESS

## HOUR-GLASS CORSELETS

FASHION goes forward with one eye turned back to the early nineteen-hundreds and the late nineteen-twenties. If you were cutting paper-dolls out of old Vogues at either of these periods, you will recognize familiar figures of your childhood in the Mid-Season Collections—adapted, of course, to 1937 ideas.

Schiaparelli puts adventurous Merry Widow hats (see the following pages) with her own special type of tailored clothes. Both Schiaparelli and Mainbocher revive the up-in-front-and-down-in-back evening skirts of 1928 (remember when you dared to let your short evening skirts down in back and your friends thought you were advanced?), but they're perfectly tuned to our time with high bust-lines and corselet waist-lines.

The Collections are definitely triumphs for evening clothes, without much ado about day. The most important evening development is the corselet waist-line—which gives your bust and hips an emphasis they haven't had for years. Don't leap to the conclusion that Mae West curves abound—busts are high and small; hips exist only in the slight puffing of a gathered skirt from a tight waistband. Charles James even brings back a little laced-in-back corselet, which you see above. (Continued on page 123)

## AT THE PARIS MID-SEASONS



Schiaparelli, who has just designed costumes for Mae West's new picture (at the moment called "Frivolous Sal"), puts a sly hint of pre-War opulence into her Mid-Season Collection. Left: a Merry Widow felt hat (Hattie Carnegie; I. Magnin, California); a wool suit with buttons bearing Mae West dress-forms

(Centre) There may be Merry Widow allure in Schiaparelli's hats, but there are no padded curves in the clothes. This suit of black crêpe hews to the straight and narrow; the collar turns over to show a white lining. The sweeping picot straw has a taffeta bow; Florence Reichman; I. Magnin, California

(Below) "Shocking pink" Schiaparelli calls the colour of this wool jacket, and there's another shock (pleasant) when you see the "cancan" dancers that make the buttons. The high-necked dress is of navy-blue silk crêpe; the hat of navy-blue straw, rolled up on both sides and trimmed with Cellophane



## MERRY WIDOW REVIVAL





ANDRE DURST

Go to dinner in a big Merry Widow hat—Schiaparelli suggests. Something as flattering as this great black straw, worn with a black crêpe dress and jacket. Or that golden-winged white Panama, worn with a white rayon jersey suit. Another Schiaparelli revival—the huge mesh bag (Whiting-Davis; Saks-Fifth Avenue, New York, Chicago)









# THE FUTURE DUCHESS OF WINDSOR

New photographs taken at the  
beautiful Château de Candé  
exclusively for Vogue by Cecil Beaton





IN THE GARDENS  
OF THE  
CHÂTEAU DE CANDÉ







PHOTOGRAPHED EXCLUSIVELY FOR VOGUE BY CECIL BEATON





The future Duchess of Windsor in a salon of the Château de Candé





PHOTOGRAPHED EXCLUSIVELY FOR VOGUE BY CECIL BARTON



Blow, wind, blow—but don't let it blow beauty away.

Here's how to make your hair behave in the breeze.

Here's how to keep your skin smooth in rough weather

**B**EAUTY—and the elements! For most of the year you can escape them, if you want to. In the summer, you have to take them, to some extent, wherever you are. So here and on the following five pages, we are providing a summer credo for getting the best out of the wind, the sun, and the water without letting them get the best of you.

Perhaps wind is the most difficult of all to cope with, because you aren't so readily aware of its depredations. Besides, you aren't always sure when it's going to blow!

If you go out on the moors on purpose to get the wind in your hair, you probably don't care how you look. But, if you are on a boat or in a motor or even on a bicycle, you want your hair fixed so it will stay put. Very short, curly locks are the only ones that look well consistently when they are blown about. Even our wind-blown beauty opposite wouldn't look so glamorous if the breezes were coming from the other direction.

If you are young, or have a young face, a kerchief or bandanna is ideal and smart, especially with big goggles. If you don't look young, the peasant things are apt to seem foolish. Any floppy hat is an abomination on a boat, unless you are sitting smack on the sun-deck; and even the calots, so smart on a beach, won't keep your hair smooth in a high wind as a turban or bandeau will.

Whenever your hair has gotten blown about despite your efforts, give it a thorough brushing before you set it back in place. And don't forget that a really good fine-toothed comb is next in importance to your lipstick for outdoor beautification. Incidentally, if you decide to cultivate the mediæval effect shown on pages 68 and 69, that is one of the easiest coiffures to put into place with a few strokes of a comb.

Always use a moist foundation for make-up when your face is going out in the wind. There are special preparations for this, usually in liquid form—"blustery weather" lotion is the descriptive name of one. These are really important, because windburn is just as serious as sunburn, even if you are not so conscious of being exposed to it. If your skin looks dry or flaky even with careful make-up, borrow this trick of theatre technique. After powder, rouge, et al., put a little of your lotion (if you don't have a special one, a light hand lotion will do) on the palms of your hands and pat very lightly under your eyes and over your cheek-bones. That moist, young look results.

When your face has been wind dried, don't wash it with soap and water. Use a bland liquid cleanser, and follow it with a softening lotion. If shorts and a halter top have left most of your body exposed, give yourself a smooth rub-down with body lotion or oil.

Wind fatigues your eyes and makes them bloodshot. Of course, wear your glasses. And bathe your eyes just as soon as you can when you come out of the wind. Warm eye-bath, incidentally, is more soothing and helpful than cold, though many people don't realize it. Just putting the bottle in the sun before you go out will make it warm enough when you come back. If you are stuck without an eye-bath, warm milk and an eye-cup will do. Or, if you are motoring without your beauty-case, stick one of those convenient small bottles of soothing drops, with a dropper top, in your hand-bag. When your eyes have that tired, nervous feeling from being blown at, put a pair of the herbal eye-pads over them when you get home. The strain goes as by magic. Or, compresses, dipped in eye-bath—or even in skin freshener in an emergency—will do a good job. Don't, when the wind is blowing about you, pat powder on your nose with a flyaway down puff, and don't light a cigarette when sparks and ashes will blow into your companion's face.

*Wind*







That sun up in the sky isn't as friendly as it feels.

Here's how to face it without any harm to your face:

toast a golden-honey shade or refuse to brown at all

THE first warm rays of the sun, penetrating your winter being, are pure ecstasy. You relax like a kitten. But beware. Don't give way to the sun until you have insured your skin against its ravages. Or before you have definitely decided whether you are going light, dark, or medium. It's the uneven, indeterminate colour that ruins summer looks.

Before deciding, realize that, this year, creamy tan is definitely smartest—lighter than when we were reporting on this subject last year. No one envied the occasional mahogany face that turned up in town this midwinter, and lots of women who came back brown got bleached immediately. Of course, men have always disliked the black-browns, and beauty specialists pray with you to brown lightly or not at all.

Paris reports a definite trend for blondes burning to a gentle toast colour, while brunettes are keeping their skin absolutely white. Certainly, there is a decided increase everywhere in the number of people who are determined to stay white. There is one brand-new cream, which prevents you from burning at all, even when you sit in the sun.

The newest types of protectives are the semi-liquids especially intended for gentle burners. The most thorough protectives are the heavier creams. The oils let you tan more rapidly, but need continual reapplications. Whatever you use, apply it ten minutes before you go into the sun, so it can sink in as much as it will. One woman always has her maid massage her with a sun preparation (oil for the first week, a liquid cream after that) before she puts on her bathing-suit.

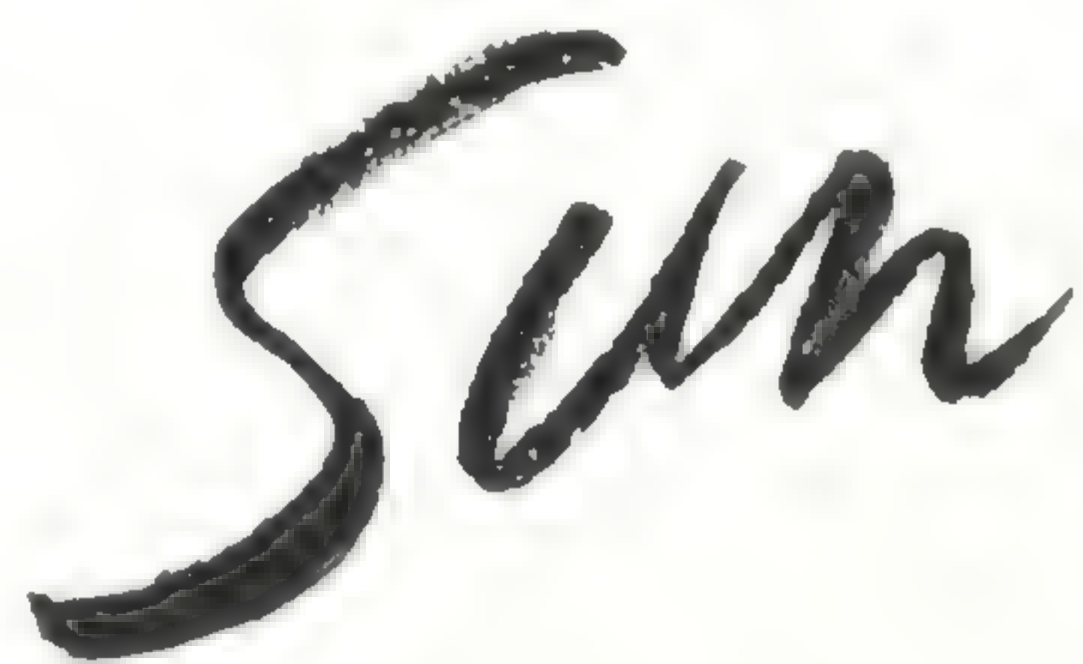
All the good sun-tan lotions can be used as powder bases, so you never have to look gooey. One beauty house has even worked out a make-up over oil, shiny or unshiny. And a fine point is to put on oil or lotion AFTER any siege in the sun, since any stuff you put on at the beginning has been dried out by the end of the day.

No matter what you discard in the way of make-up under the sun, you always want your lipstick. But lips get dry as well as any other part of you. Against this, rub emollient cream on before you apply lipstick, or use a new white stick intended only as a base for colour (this is good all-year round incidentally). The light-weight powders especially made for dry skins are good for summer. Don't use rouge unless you really look unhealthy without it. Use some shiny stuff, eyelash grower or vaseline, instead of mascara. Put a colourless salve on your lids instead of shadow.

With lipstick and nail varnish on fingers and toes the only bright spots, discrepancies in colour tones are violently noticeable. These don't have to match exactly, but keep them in harmony. There was a definite feeling for the lighter, more delicate shades in the South and will be again this summer. Dusty polish shades seem to persist, too, in the muted tones, but deep red is hot in summer. If you haven't pretty feet, rub rose-coloured cuticle oil over your nails and stick to colourless polish.

Wear sun-glasses every time you are out in the sun! Don't get cheap ones—they are bad for the eyes. If you wear glasses ordinarily, even if only for reading, have your sun-glasses made according to your prescription. Also, have them prescribed according to colour. If the glasses leave white owl circles, there is that tinted goggle cream to obviate that; also surprisingly effective used as rouge on a lightly tanned skin.

Wear something over your hair in the sun. If you hate to be entirely covered, wear a hat minus a crown. In the winter, we expose the sides of our hair, and the top automatically gets darker. A cut-out crown evens things up in the summer. One ideal hat in two parts has a fish-net veil that you tie round your head under an enormous crownless straw cart-wheel.













The sea, the beautiful sea, is rather hard on looks.

Here's how to swim through salt water and fresh—

without drying your skin or drowning your beauty

THE very sight and sound of water is exciting. The feel of it—salt water, fresh water, even bath water—gives you a lift. Like the sun, it is good for you. But, like the sun, it needs watching, or it can be bad for you. Salt baths, for example, figure in the best of cures, and a swim in the ocean, like an Epsom salt bath, draws a certain amount of impurities out of your system. But once that salt water has accomplished its work, get it off you before it has a chance to dry back in again. Wherever you are swimming, you can wring a towel out in clear, warm water and mop yourself off before you settle down to relax.

Any prolonged stay in any water is drying, and, during the summer, do everything you possibly can to soften your bath water to counteract this. Pour lavish amounts of perfumed softener into your tub; unscrew the cap to your shower and fill it with bath crystals. Always rub yourself down with one of the lovely scented lotions. Keep bath oil in your *cabaña* or club locker and use it on your wash-cloth in your shower after swimming.

If you are a sincere swimmer, probably your interest in actual make-up for water is merely academic. But, if you want only to splash about and still look fine when you come out, there is a completely water-proof make-up. We won't guarantee that you will look the untouched outdoor girl with it on, but we know that water won't affect it. There are also creams that will water-proof your whole body, and, for the occasional person to whom salt water is an irritant, these are a boon. You can water-proof your hands, too, against any prolonged siege in water by massaging them thoroughly with a good hand cream, after they have been washed, running cold water over them, then patting them dry.

If you don't take any precautions before you go in the water, be sure to apply sunburn preparation the minute you come out of it, if you are going to sit in the sun. The fact that your skin feels cool and lovely doesn't make it any more impervious to burning. And don't forget that, when you are on the water instead of in it, you have to protect your skin. Even when the sun is overcast, its rays, reflected back from the water, can give a dangerous water burn. And, if you should get such a burn, a cucumber-juice preparation is one of the most soothing and cooling to use.

The thing that suffers most from water, especially salt water, is your hair, and you can't do too much for it in summer. There are things that you can spray over it or smooth on—special light liquids, brillian-tines, and liquid gloss—that will do a lot towards water-proofing hair.

Whatever you do, don't stick your head under a cold shower after your swim; that doesn't take any of the salt out. Either massage and brush it quickly with a cleansing tonic, in your *cabaña* or after you get home. Or, if it is short and you can wash it yourself, keep a bottle of light liquid shampoo and give it a quick shampoo with a warm spray. Have oil shampoos at your hair-dresser's straight through the summer—this goes for oily heads, too—, and give your hair twice its usual quota of brushing.

If you dislike the usual *dégagé* look (polite for mussy) of hair when a bathing-cap is pulled off, take the trouble to wear a thin oiled silk cap, which will act almost like a net in keeping a wave in place under your bathing-cap.

Remember that a prolonged stay in water of any kind is hard on your nails and cuticles. If you examine them, you can actually see swollen cuticles, and, after that, they get dry. Don't depend on your manicurist's manipulations. Rub oil or salve around your nails frequently; soak them in hot oil; go to the salon where they give the marvellous paraffin manicures.

Water



# It's a Vicious Cycle



*At ten:* She eats with Nurse, and she's being sensible about her coddled eggs and toast. Her legs are like a rangy chicken's, and her reading is involved with "The Little Colonel's Knight Comes Riding." Nurse says, "Let's have no more of this business of stuffing food in your cheeks and *keeping* it there!"



*At twenty:* She drinks with a Yale man, ordering Scotch-and-soda but wondering whether cold milk wouldn't have looked more world-weary. She thinks: "Why did he have to pick a place where they play *nothing* but rhumbas, when I can't even *tango*?" Occasionally she murmurs, "Oh, you *didn't*!"



*At fifty:* She dines with Nicki, who invariably orders champagne—the '23—and caviar; each caviar egg must come from a blooded sturgeon. She gazes into his lidded eyes, realizing anew what a *sad* life he has had, poor boy. She says, "All that gaiety, that charm, is just a mask. Inside, he suffers *terribly*."



*At sixty:* She dines with one of the girls (never another woman) for the Betterment of All Three-Fingered Primates, on chicken Maryland, rice Créole, butterscotch pie. Under cover of the speeches, she says, "Yes, *whipped* cream, please." Her friend does not quite understand about the *wretched* Primates.





*At thirty:* She dines with her husband, a slightly thickening Harvard man, at Little Dinners for six, where she is usually confronted by chicken and a cold dessert. Her husband would like to stay home, for a change. They seem to get to theatres about twenty minutes after the second-act curtain goes up.



*At forty:* She dines at *charming* boîtes with Englishmen or Frenchmen who *couldn't* be sweeter. She says: "Let's just have a green salad, white wine, a little cheese, and some coffee, shall we?" They never order steak. She wears Dietrich veils, and is constantly amazed at the E. Phillips Oppenheim in her.



COVARRUBIAS

*At seventy, eighty, and ninety:* She eats with Nurse, and she's being sensible about coddled eggs and toast—known as a bland diet. Tutting over the daily murder, she says, "Speak up, Nurse, I can't understand a word you say." Nurse says, "Now, now—let's not stuff the food in our cheeks."

The sweeping advance of women — all in eighty years — from nurse and coddled eggs to coddled eggs and nurse.









## BABES IN ARMS

ROLLING along like a hoop in the park, this musical comedy with its fresh tempo, its bursting score by Rodgers and Hart, its cast of young stars-in-the-making, has been the filip of spring. Far left, opposite, is Wynn Murray, the sixteen-year-old choir singer, whose initial lament, "Way Out West on West End Avenue," is the joy of this *Wunderkind* show; against the sky-scraper are Mitzi Green and Ray Heatherton; just above hangs Douglas Perry and jumping monkey, while just below are the two Nicholas brothers, with their feet like dancing water. The boy on stilts is Rolly Pickert, and the girl, Grace McDonald. On this page are Duke McHale, who dances delightfully, and glum George Watts who lends a beleaguered maturity to these exceedingly talented brats in arms.





HORST

**RENAISSANCE CIRCLET** of diamonds—for this revived Renaissance coiffure that looks so new and disarming framing young faces. Antoine coiffure and Lelong wool coat (Salon Moderne); Saks-Fifth Avenue





**FOREHEAD LAVALIERE** of Ceylon sapphires and diamonds—a modern version of what Renaissance damosels wore. Jewels on both pages; Paul Flato. Coiffure; Charles of the Ritz. Lanvin dress; Henri Bendel



A kind of hankering piece about France in which, strangely enough, the word nostalgia is not used

# "Me, I'll take the French"

by Margaret Case Harriman

I THINK it was probably a sentimental mood born of Paris smells, the absent-minded bleat of French taxi-horns, and the diligent wheezing of my hotel chambermaid that took me, one spring afternoon in Paris, out to Auteuil where I used to go to school. Number 3 rue du Pavillon, Parc des Princes, was the address I was looking for, and as the car, hired from the hotel, rolled out of the place de la Concorde and into the Champs-Élysées I had a curious feeling that every tree we passed was taking me, not ahead to Auteuil, but back into the things that I remembered.

The Château du Belvédère—that was the formal name of the school, although it was better known as the *pensionnat* Morel de Fos—had originally been a hunting-castle of Napoleon III.; there were the three nails in the upper moulding of the *parloir*, proudly pointed out to visitors as having once held the canopy over the Emperor's bed. There was, I remembered, the park with dark, cool alleys of trees and brooks, and sudden bright flower-beds. There were the wide windows of the *galerie d'hiver* where we used to hang over the sills on warm days at recess and shout our orders for *sucre d'orge* and *bouchées au caramel* (three sous apiece) to old Annette who held her basket up to the windows and occasionally snatched it away with a fine show of wrath, slapping lightly at the dozens of hands that reached too greedily. I would like to lean out of one of those windows again, I thought.

I would like, too, to see my old room where Adolphe used to sing every morning as she polished the floor by skating over it on cloths tied over her shoes; where, in the spring, she would surprise me with a bunch of lilac, fresh-cut from the garden and delivered along with my hot water, in Adolphe's damp and generous hand, as a mark of affection from Mlle. Emilie and Mlle. Marie, the two completely circular, short-winded, and sentimental old Frenchwomen who ran the school. Driving out to Auteuil that sunny afternoon, I could almost hear Mlle. Emilie and Mlle. Marie calling me "*ma mignonne*," I could see them again trudging along the corridors and up and down the great staircase, their pudgy hands, faintly ablaze with rather small and dirty diamonds, folded placidly over their stomachs, and Princesse, their incredibly fat and ancient fox-terrier, labouring along inevitably at their heels. It hadn't, I told myself, been so very long ago after all.

My driver had a little trouble finding number 3 rue du Pavillon. Auteuil has become so crowded with new apartment-houses that the numbers of all the buildings have had to be re-shuffled. The authorities, with that Gallic flair for simplicity which ends in chaos, have accomplished this by putting the word "*ancien*" over the number "3" on the gate-post of number 3 Old, and giving number 3 New to some other building; so that when you ask for number 3 you get directed, not to number 3 Old (which still says 3 on the gate, but is now officially listed as number 241), but to number 3 New, which was formerly number 167. If you aren't right with me on this, don't worry—the people in Auteuil are a little confused about it, too.

When we turned a corner, though, I saw the street and the familiar gate, and I got out and looked for the concierge's bell. The ivy growing long and wild on the stone wall was so thick that I couldn't find the bell, and I didn't notice at first that the tiles along the top of the wall had broken off and lay in the narrow street. The gate was locked and rusty. Behind its iron grill-work, the park and the gardens lay buried in a growth of weeds and underbrush so dense that I could hardly see the house. Of the driveway that used to lead past lawns and flower-beds to the great front door there was no sign.

There was no concierge. But at the corner of the street I found a little man in a blue shirt working in a pile of cement. A new building was being put up there, he explained, and he was one of the masons. "Look," I said to him, "I've come all the way from Paris to visit 3 rue du Pavillon. I can't find any gate open, or any concierge. And I simply must go inside."

He had the French gift for abandoning everything to sympathize with a stranger. He dropped his tools and clasped his hands. "*Ah, ma pauvre dame!*" he said. He said it several times again as he took me through a vast stretch of mud, broken bottles, and brier patches in some wild hope he had of getting me nearer to the house. Presently we came to a halt, breathless in front of an eight-foot, barbed-wire fence. "Alas," said my escort, "we can go no further."

I could see the gabled window of my room now, and behind the other windows I saw people moving dimly. "But the house is occupied," (Continued on page 118)





AN ARTICLE ON PICASSO IS ON PAGE 108

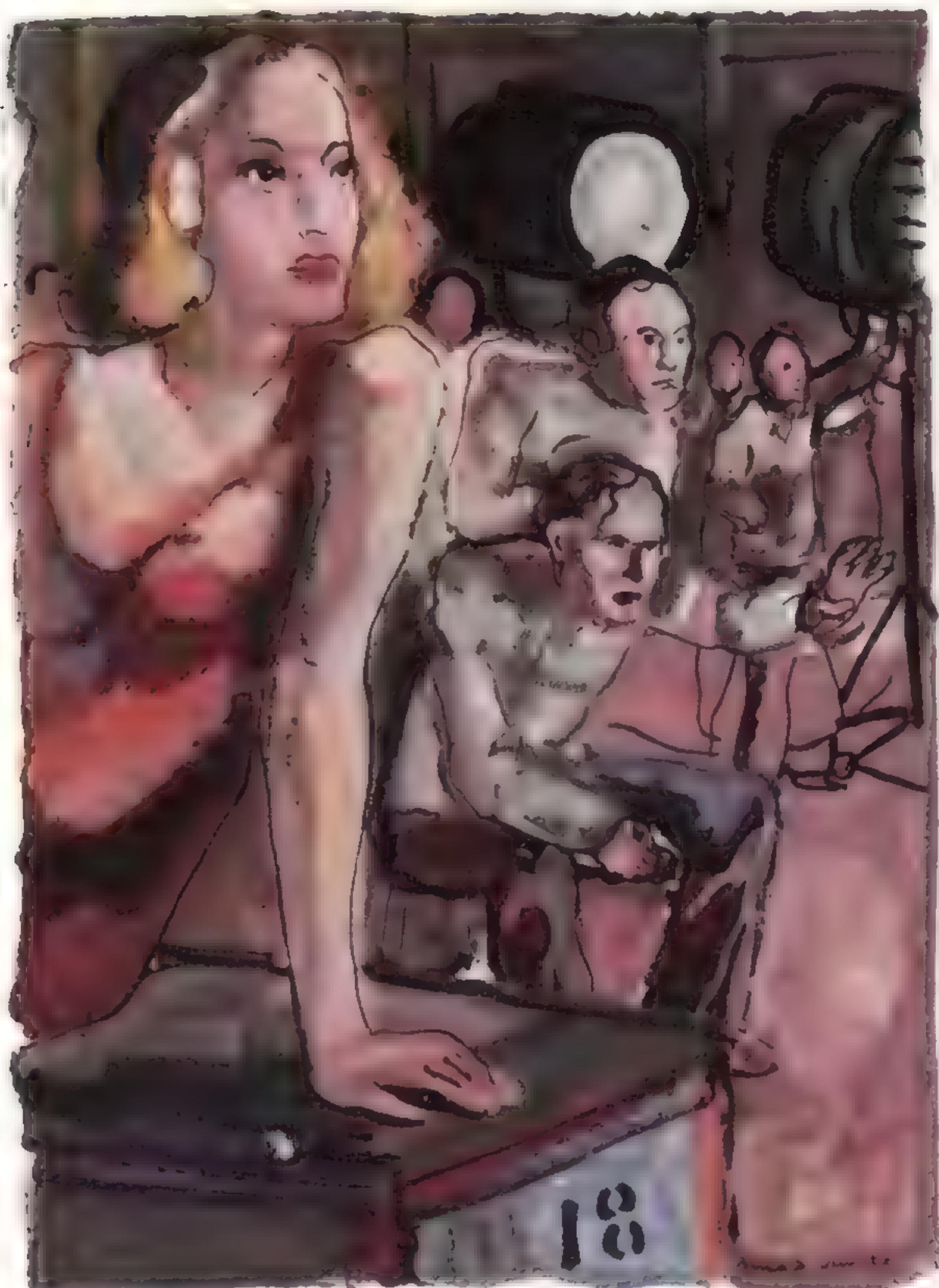
BOURGES • CONDÉ NAST ENGRAVINGS

“YOUNG GIRL AT THE MIRROR,” BY PICASSO

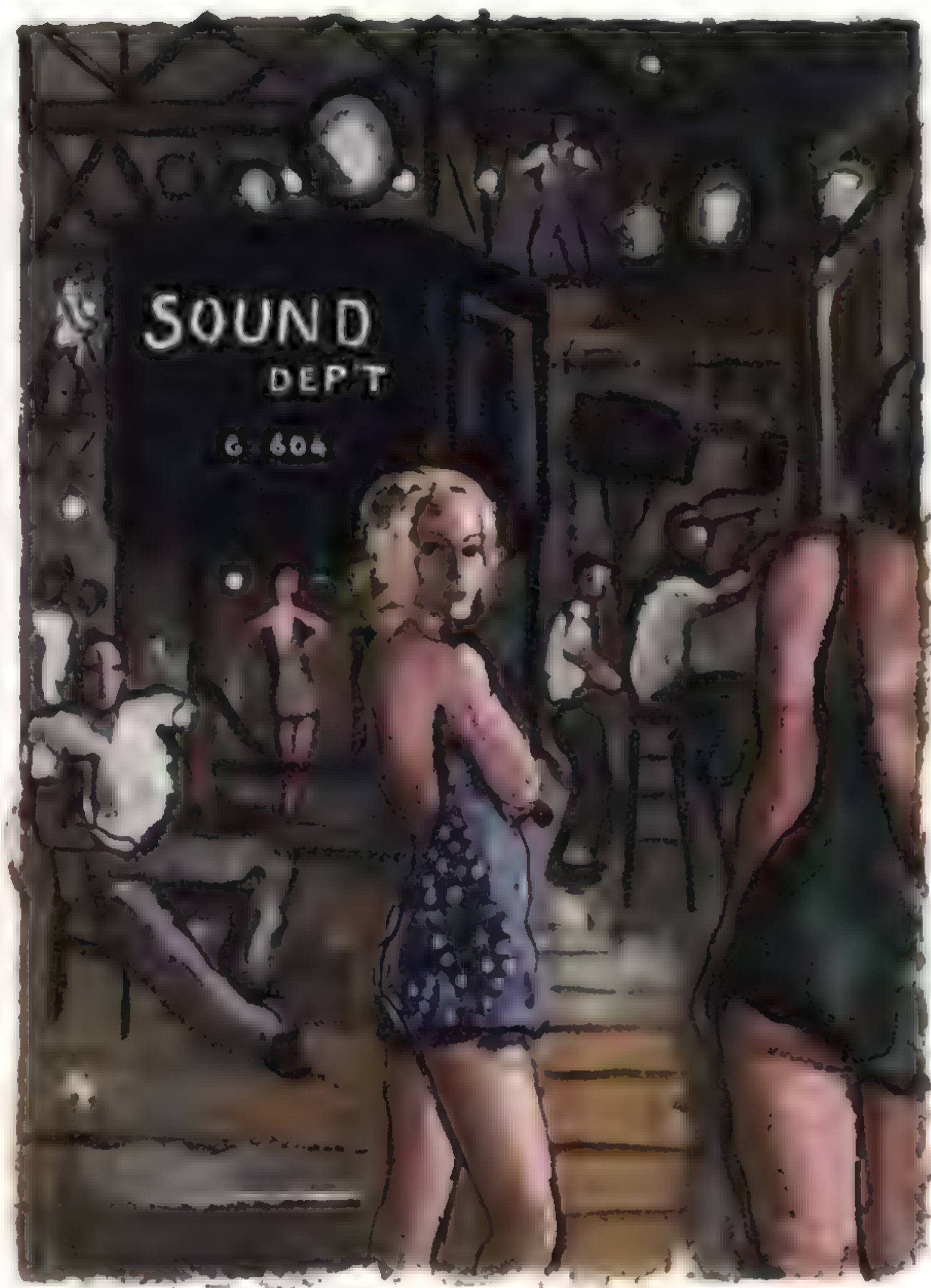




THE CHORUS REHEARSES, MINUS ITS COLLECTIVE CINEMATIC SMILE



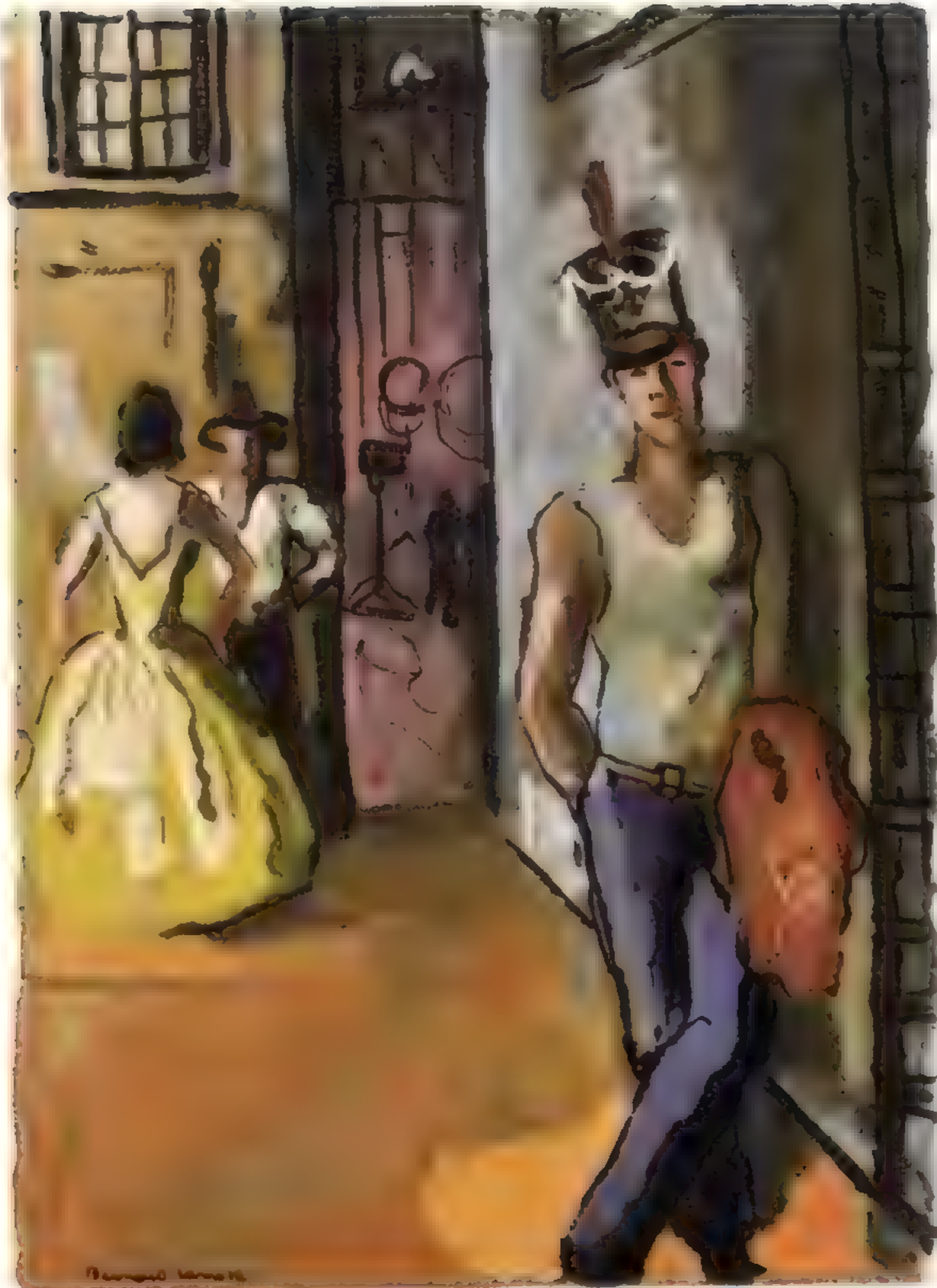
ENDLESS RETAKES INDUCE A CERTAIN APATHY



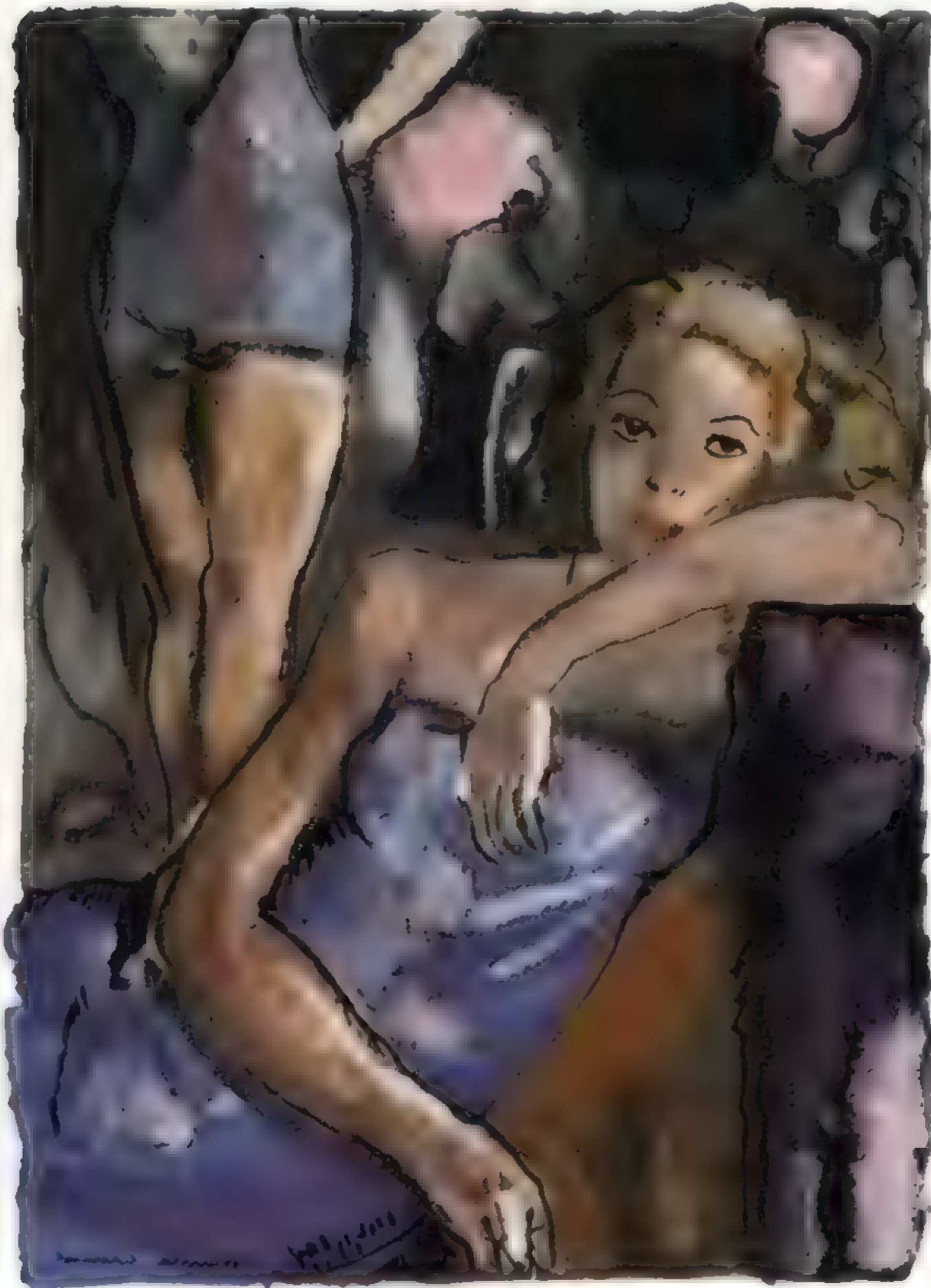
A GIRL CAN'T LOOK GLAMOROUS ALL THE TIME



# HOLLYWOOD BACKSTAGE



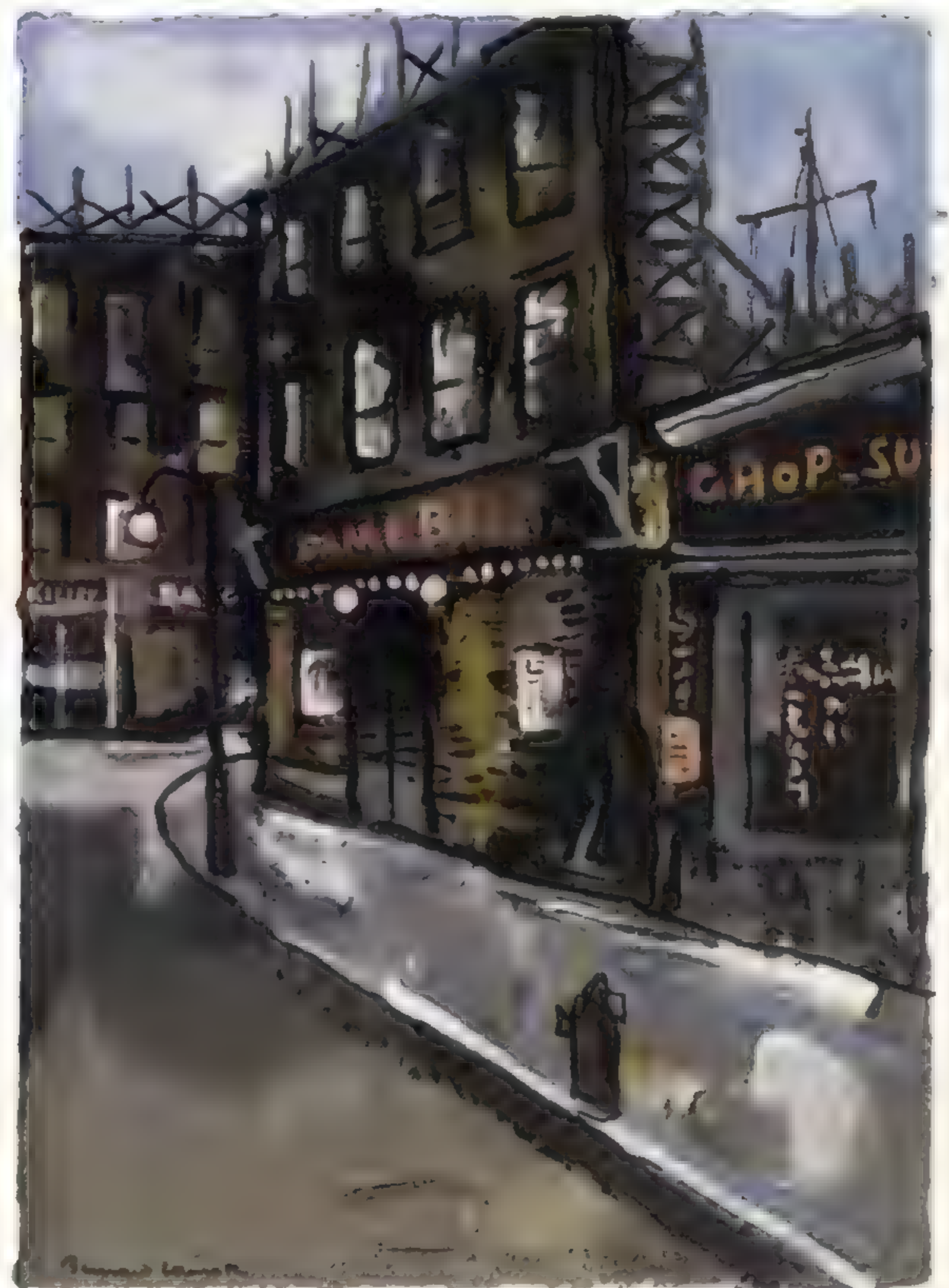
NAPOLEONIC SOLDIER IN AMERICAN UNDERSHIRT



EXTRA RELAXING, UNDER A GLARE OF LIGHTS

**B**ernard Lamotte, the young French artist whose favourite subject is backstage life, has caught here the feeling of slackened tempo behind the Hollywood production lines: the flagging of professional gaiety when cameras and mikes, reporters and sightseers, are mercifully out of range.

What gives these paintings their authority, their authenticity, is that the models (like Degas' ballet-girls) didn't know they were posing. Mr. Lamotte—with a *formidable* special pass, and an electrician's coat (borrowed) for protective coloration—made his quick croquis when his subjects were off guard, forgetting to smile brightly, permitting themselves to look the way they felt. Which was, usually, tired to death. “*J’ai trouvé, à Hollywood,*” says Mr. Lamotte sadly, “*beaucoup de fatigue.*”



HOLLYWOOD FRONTIER TOWN, STRANGELY TWO-DIMENSIONAL



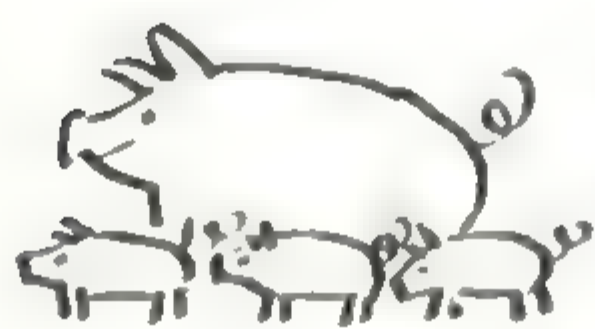




# Heigh-o the derry-oh, the Farmer in the dell



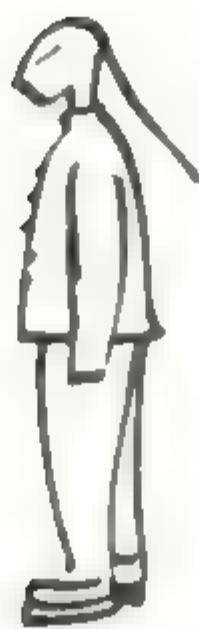
This hankering to be a farmer in the dell—if only from Friday to Monday—is boring pretty deeply into city folks. Compare the “Farms Wanted” columns today with those of five years ago, and see how the back-to-the-farm movement is spreading. Hollywood is moving out to the San Fernando Valley and into the desert around Palm Springs to putter in the Good Earth. New York is stretching its “farm belt” far beyond Connecticut and New York into Vermont, New Hampshire, and Maine. Who worries about distance any more, soon there’ll probably be commuting planes to the farm.



Even though it’s half a joke, no farm is a farm unless it produces something. You won’t make any money on its yield, to be sure, but you will have more fun, and idle land is unbecoming to the landscape. If raising cows and chickens leaves you cold æsthetically, why not pheasants, pink pigs, turkeys, or geese? And if you keep horses, or only a horse, at least that acre or two by the creek ought to go into hay and oats. Besides all that, you’ll want a water-garden, or a fern-garden, or a garden in grey and white, or a decorative vegetable-garden, or espaliered fruit-trees, or maybe just a truck-garden. It will seem like anything but truck to you, once you’ve nursed it.



And for this fine rural life, you’ll need a certain breed of clothes. You don’t have to adopt a native costume, but you are twice as attractive if you develop a few original ideas of your own. Much of the loot you bring back from your travels will come in handy. Never throw any of it away, store it up in the attic or barn loft, for a farm owner always needs enough extras to lend to guests. They have a happy faculty of always coming out with the wrong things. Have, for instance, a supply of slacks: grey flannel, blue and brown denim, white duck or linen. Have a store of odd flannel or tweed jackets. And have a few extra shirts of cotton, linen, plaid, or flannel.



Dig in the garden in a Chinese laundryman’s jumper of blue or white cotton, pulled over trousers to match or over a cotton skirt. When it’s beastly hot, wear one-piece cotton pyjamas like a mechanic’s overall (you can dispense with anything underneath); roll up the trouser legs and wear striped or printed socks (children’s) and white elk sandals. Buy cotton kerchiefs at the village store and tie them around your head so that they fall loose in back. Have those full, ankle-length peasant skirts of gaudy cotton prints that tie with a draw-string and wear with them bright *espadrilles* with thick soles.



Bring back from Paris the long wicker bread-baskets that whirl through the streets on the handle-bars of baker boys’ bicycles; fill these with small potted plants and set them on the window-sills—inside or out—of your farmhouse. Keep all the scarfs you find in Mexico, Brittany, or Mittel-Europa and wear them as belts or scarfs. Be sure to have extra rain-coats and walking shoes for effete guests. Bright yellow rain-coats look terribly smart in the country. Rummage through the sailor-supply stores on South Street and get South American ponchos and fishermen’s rain-proof jackets and sou-westerners. (Continued on page 124)

To stroll in the barnyard, sit under an appletree, or go to a barn-dance—a printed cotton dress that’s just one step removed from blue jeans. Over the full peasant skirt—more for the sake of effect than for tidiness—tie a gathered apron. Add a hay-coloured peasant hat and peasant cotton shoes, and you look fresh and young and right for deep country life. Hat and shoes from Lanz of Salzburg. Dress, apron: Best; Marshall Field



Making  
your  
mark

Correct ways to monogram  
your table silver



Mr. and Mrs. Gardiner Wilcox  
request the honour of your presence  
at the marriage of their daughter  
Susan Patricia  
to  
Mr. Russel Mark Borden  
on Tuesday, the first of June  
at twelve o'clock  
Saint Thomas Church  
New York

BLACK, STARR AND FROST-GORHAM (CRANE PAPER)

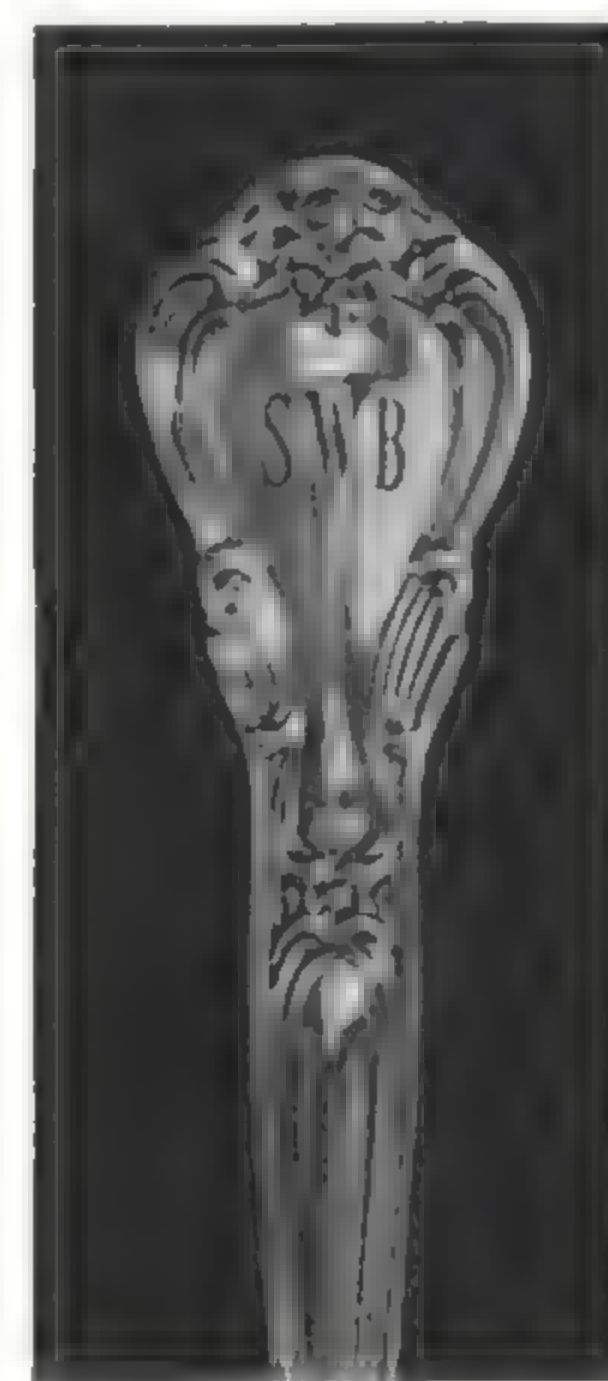
SWB

SWB

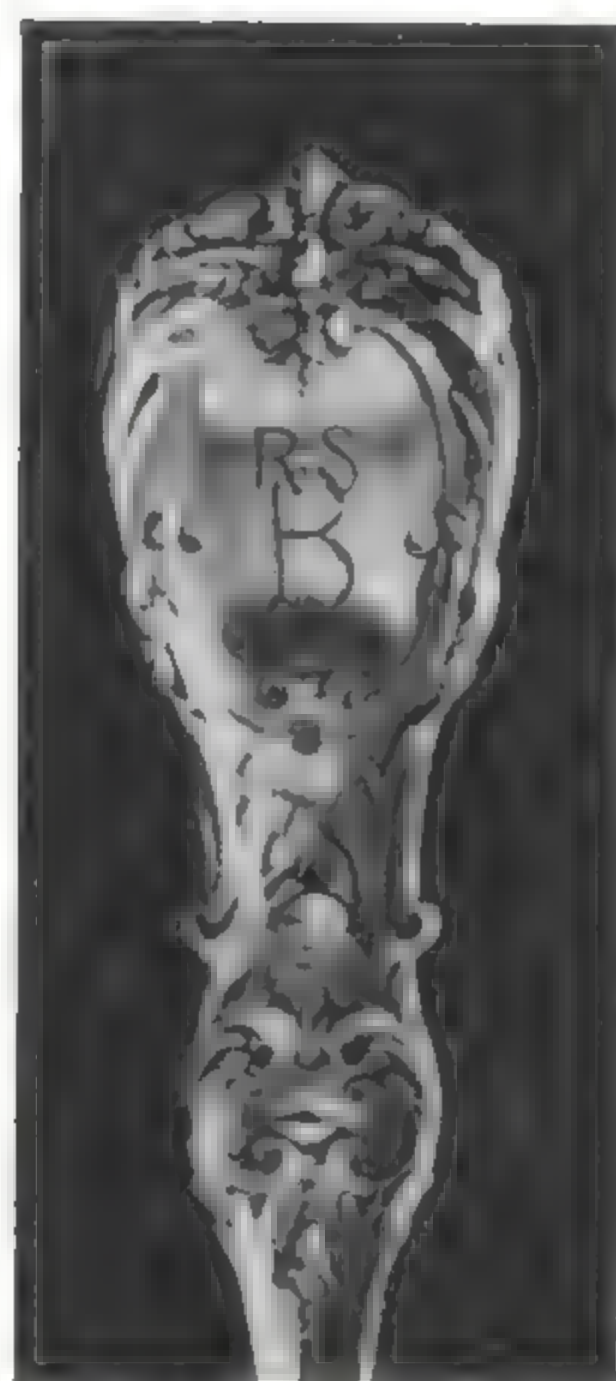
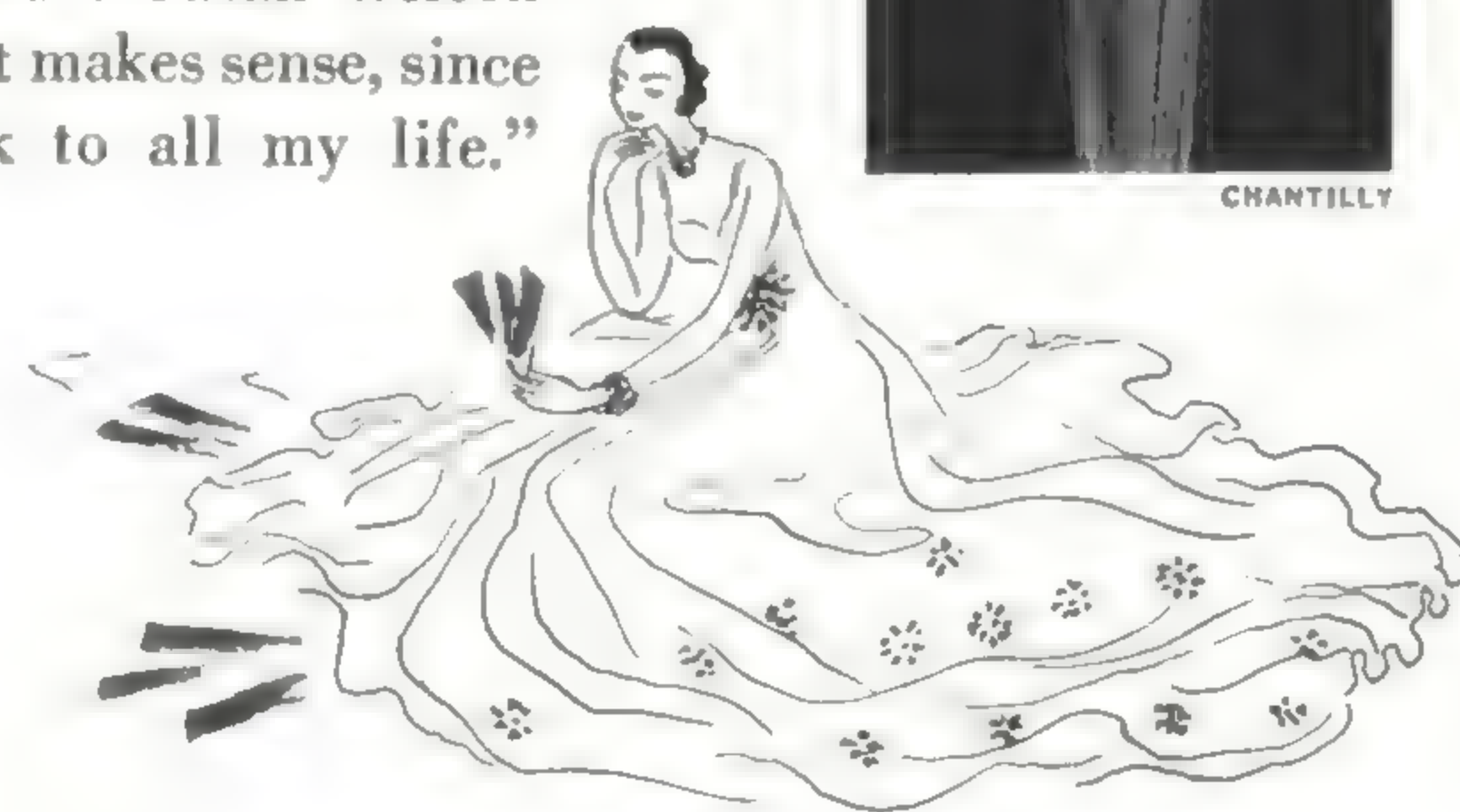
S  
W  
B

SUSAN Patricia Wilcox, about to be married has a great many things on her mind—bridesmaids' costumes, towels, how much brandy should go into the wedding-cake, and, currently above all, the question of how to monogram her silver. There are her own initials, SPW and those of the man she's marrying, RB for Russel Borden. And that makes five initials, any way you look at it. The questions now before the household are many. What form to use? What size? What shape? And, most perplexing, what combination?

"Why not make it a simple SWB for Susan Wilcox Borden?" the bride herself suggested. "It makes sense, since those are the initials I intend to stick to all my life."



CHANTILLY



FRANCIS FIRST



JULIANA

B  
R+S



"Why not," chimed in Susan's godmother, who believed in cultivating the family tree, "engrave a large B for Borden, with R+S for Russel and Susan, above or below? If your silver is elaborate, you can put the monogram on the back. (Far left) Think of your grandchildren, my dears—they'll say 'That's Grandmother Susan and Grandfather Russel.'" Russel thought *that* a bit previous.

R+S



S P

SPW



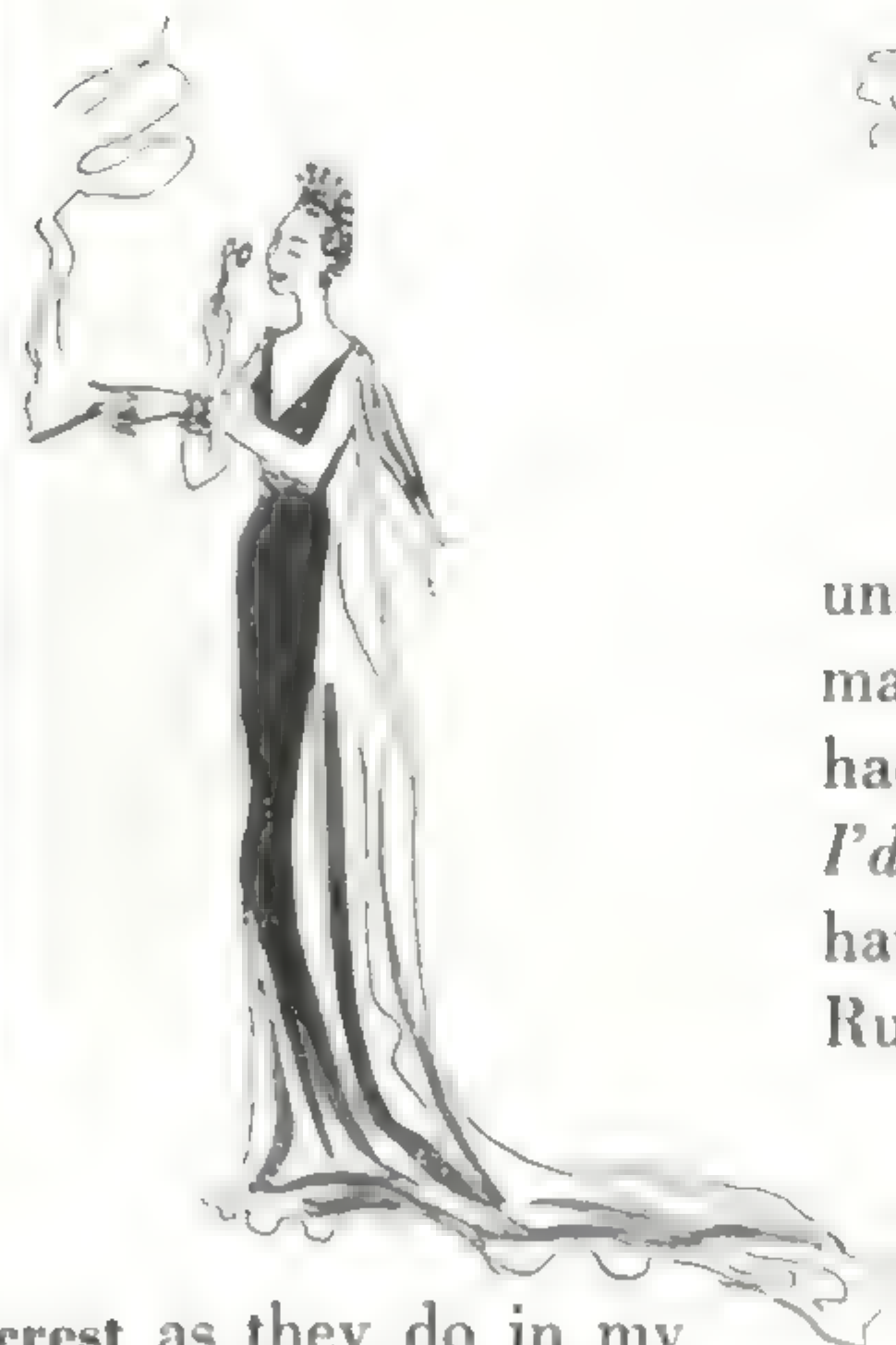
COURTSHIP



"Why not play safe and stick to your maiden initials, SPW for Susan Patricia Wilcox?" contributed a friend who collected husbands as a hobby. "Husbands may come and go, but silver is always with you. If Russel kicks, tell him it's the old-fashioned hope-chest idea. Personally, I think it's *the* way." Susan muttered something about monogamy. The friend sniffed. "One never knows," she said.



CRAFTSMAN



ROMANTIQUE

B W

"Why not combine B and W to commemorate the union of the Borden and Wilcox families?" put in a maiden aunt, whose opinion carried weight because she had contributed a lot of the silver. "That's the only thing I'd consider for a minute. It's most certainly what I would have done if my young man hadn't run off to the war." Russel, doing arithmetic, tried to figure out *what* war.

"Why not use your family crest as they do in my country?" asked a visiting lady of title, thereby chalking up another question-mark in Susan's mind. "You don't do that so much in America, but we think it makes silver more of a family possession, like castles or the ancestral ghost. And if you want your own initials, too, you can put them just below the crest, or even on the backs of the handles."

"Why not flip a coin?" said Susan's Princeton brother, who had been all for swiping silver from night-spots. "How would you handle a Me or Van?" deviled Susan's sister, who was still looking around. "It's easier," Susan retorted, "than deciding on a combination. I'll have the jeweller design some of each, and pick the one that looks best on my silver." And the rest is a success story.

M C



MODERN CLASSIC



ANTIQUE

ANDERSEN







# THE VICTORIOUS SOUTH

By Clare Luce

AT eleven o'clock on April 9, 1865, General Robert E. Lee surrendered the South to the North. Since that gallant day, America's history has been the North's slow surrender to the South. It had taken the North four bitter and bloody years of civil warfare to conquer, physically, the South. It has taken the South seventy bloodless years of azalea festivals, camellia festivals, orange-blossom festivals, Southern belle baby-talk, old Cun'nel bally-hoo and mint juleps, jazz rhythms, climate boosting, picturesque inertia, romantic fictionizing, sentimental legend-making, and shrewd solid-South demagoguery to reverse that decision, politically and emotionally.

Now with the publication of Margaret Mitchell's *Gone with the Wind*, the battle is over, the victory complete, and every "damn Yankee" with tears in his eyes, and a rebel-yell bursting from his frost-bitten throat, drops his rancour and his "r's," and bellows his codfish allegiance to the Tradition of the Boll-Weevil. Indeed, the casting of Scarlett O'Hara, the jasmine-scented hussy of Tara, has become a national issue. For a hussy she may be, but she's a Southern hussy, suh, and the Lawd help Ole Massa David O. Selznick of Hollywood, Cal., if he tries to use *that* as a pretext for casting the rôle with anything but a Southern *lady*. For, both above it and below it, the fans will draw the Mason-Dixon line at that. From Oregon to Maine, suh, this nation loves and venerates and understands the South.

Now, lest this sound facetious, let me quickly say that I am one of Dixie's latest and most enthusiastic converts. For my husband and I have just bought a plantation in the South. (Ah, shades of the Ravenels, and Lees and Carters and Laurens, I blush, and they pale, no doubt, as I use that vulgar word "bought," when "inherited" sounds so Southern and sweet. I can only plead this extenuating circumstance; we bought it from a Northerner who got it from another Northerner, and none of us got it terribly cheap.)

Now there seems to be a number of good reasons why Northerners buy plantations in the lowland country of the South, in the Carolinas and in Georgia, particularly. To plant rice or cotton is conspicuously not one of them. The Southerners in that region found that rice and cotton planting didn't pay after 1880. And no Northerner in his right mind would buck a Negro labour situation that a Southerner could not.

No, the stated reasons which bring the Northerners South are certainly not enterprising ones. They claim to (Continued on page 120)

(Left) On the high bluff of historic Mepkin Plantation, overlooking the Cooper River, two hours out of Charleston, Architect Edward Stone has just completed a series of modern guest cottages for Mr. and Mrs. Henry R. Luce. The cottages, named after the plantations which together with "Mepkin" complete the tract, are called "Strawberry," "Tartleberry," "Washington," and "Claremont." Their glass fronts face the river and rice-fields (right), their windowless backs are joined into a quadrangle by a vine-covered wall



GOTTSCHE



(First below) A bedroom in "Washington" cottage, showing the enormous amount of window, which gives the occupant the feeling of being outdoors. Decorated by Miss Gladys Freeman of James Pendleton, Inc., each cottage room is different. "Washington," appropriately enough, has flowered red, white, and blue wall-paper, white wicker furniture, upholstered with blue linen piped in red, and block-printed curtains

(Second below) This bedroom in one of the other guest cottages has the same type of enormous window overlooking the river, a slate-grey wall-paper with a cream-and-white bamboo pattern, and especially designed furniture of bamboo and stained pine. The curtains and bedspreads are of heavy lemon-yellow linen. The dressing-table niche is indirectly lighted at night; and by day, modern glass brick panels let in the light







GOTTSCHO



## MEPKIN PLANTATION

Home of Henry Laurens, President of Congress in 1777, Mepkin now boasts the first truly "modern" houses in the Carolinas. For this experiment in modern living, the architect, Mr. Edward Stone, has just received the 1937 Silver Medal awarded for Architectural Excellence in America. (Above) The main guest-house, showing the serpentine wall, typical enclosed Charleston garden, and low buildings which dramatize the gigantic oaks

(Left) The fronts of three of the guest cottages, each with its own sitting-room, porch, and terrace. Still bare, the severe lines of the whitewashed brick will soon be covered with fig-vine, wistaria, and bamboo clumps. The main guest cottage, two stories, contains a laundry, kitchen, dining-room, living-room, and garage, thus making the guest-house units independent of the owner's own house, which is in the process of construction





HORST

Harlequin-printed chiffon, in unforgettable shades of blue, gives this dress an airy carnival spirit. A wide band of white organza serves for a corselet and a hem, and a scarf trails to the ground. Salon Moderne, Saks-Fifth Avenue



Clouds of pink point d'esprit drift into a waltzing skirt and disappear beneath the swathed satin bodice of this evening gown. For all its ethereal quality, it has an extremely worldly décolletage. Hattie Carnegie; I. Magnin, California





# TO MARKET, TO MARKET

Defy hot weather in town with such crisp, non-wilting outfits as these—to keep you trim as an ice-cube while you roam around the market-places. And for an extra-touch of freshness, why not pick up a nosegay of spicy pinks or bright geraniums—from one of the push-carts?

Left: This might be Fulton Street in any one's town—and that shopper eying the shad might be you, in a printed suit of slate-blue and white crêpe. The full-length coat, belted in back, covers a cool little dress; the hat is in blue, its crown of shirred sheer crêpe. Jay-Thorpe

Below: At home on asphalt, whether it leads to the A & P or an outdoor restaurant—this dark red crêpe dress marked with white hearts, its linen bolero white as starch. The multicoloured straw sailor has red veiling. Hattie Carnegie, Ready-to-Wear; I. Magnin, California







TONI FRISSELL

Browsing among the broccoli, grapefruit, pineapple, and other staples—a natural linen dress embossed with dark blue woven flecks, shirred into curtain-folds at the waistline. The short-sleeved bolero comes about to the navy-blue patent leather belt. Dress from Bergdorf Goodman



## VOGUE'S FINDS OF THE FORTNIGHT

Here begin six pages of Finds of the Fortnight selected by the editors of Vogue to take you into summer with coolness, composure, and chic. Like all Finds, they have been given the acid test for line, fabric, and workmanship, for the rightness of all-important details such as buttons, belts; like all Finds, they can be found in shops throughout the country. If you have difficulty locating them, write to Vogue for the name of the shop nearest you that has them.

Above: A dress you can wear in town or out of town, simply by changing accessories. It's of red-and-white silk-and-acetate. About \$35. Jay-Thorpe. For out of town, it's shown here with white shoes, a white scarf tucked in the neck-line. For town, with a black straw hat (Jay-Thorpe), black gloves, black bag and shoes

Right: Another town or country change-about—a two-piece dress of uncrushable blue linen. About \$35. For country, wear a white toyo hat, white shoes. For town, substitute a white linen cart-wheel, white gloves, blue-and-white linen bag. Dress; Lord and Taylor. Both hats; Lord and Taylor; Marshall Field



NELSON



# CONVERTIBLE COUPS

The Finds on these two pages are dedicated to the proposition that none of us spend the summer exclusively in the country; that none of us (thank Heaven) spend it exclusively in town; that all of us shuttle, more or less, between the two. And that what we need are clothes that can make the transition from one to the other merely by a switch of accessories. Which is exactly what these four dresses can do. The secret lies in their neat lines; their cool colours; above all in their simplicity. Substitute town accessories for country ones, or vice versa, and the trick's done.

Left: A crisp, tailored white linen jacket over a halter top and skirt of navy-blue acetate. About \$45. In town, wear a shiny blue straw sailor, brief blue gloves, blue-and-white straw bag. In the country, a crocheted white hat with a peaked crown. (Ensemble and both hats; Saks-Fifth Avenue, New York, Chicago)

Below: A two-piece dress of light-weight Du Pont Spun Rayon, grey or blue, with white revers. About \$30. For town, wear short white gloves, a white Breton of ballibuntal straw, and carry a white leather bag. For country, substitute a white toyo cloche with a stitched brim. (Dress and hats from Best; Neiman-Marcus)





Graceful, flowing lines—  
a perfect length cape of  
white, black, or pastel  
satin; Bonwit Teller.



Illusion of slenderness  
gained by a V-neck, new  
sleeves, and well-cut skirt.  
Pink-and-black chiffon; Altman



Pleats to promote height—  
brick chiffon coat over  
rachel satin tea-gown;  
Bonwit Teller



Clever lace arm-coverage,  
conservative décolletage,  
on a pleated black or grey  
chiffon dress; Altman



*Supple lines for sports—  
a white silk crêpe dress  
with pleats released over the  
diaphragm; Martha West*



*Elongating panel of pleats  
on the dress of a beige crêpe  
ensemble. Toyo hat.*

*Saks-Fifth Avenue*

**A**FTER fifty, one's sense of values changes. One measures economies not so much in dollars as in quality and utter rightness. Which is why—in rounding up these Finds—we haven't scouted for the cheapest money could buy, but for that eternal verity—VALUE.

After fifty, weight is apt to creep up, suppleness break down, and dressing well takes technique. The technique it takes runs rife in these clothes—all of which are in sizes up to 42. Technique such as emphasis on vertical lines: see all those pleats, panels, and deep V neck-lines. No awkward straining of fabric across thighs, diaphragms, and arms; no awkward tucked-in look at the back of skirts. Coverage where coverage is advisable—see those elbow-concealing sleeves and devices for hiding upper arms. And, above all, see the ease of fit that gives to these clothes a great-lady quality of dignity and grace.

# AFTER FIFTY, WHAT?



## PLAYING TO THE GALLERY

is quite excusable when your play-clothes are as high on the score-board (beside being so feather-light on your bank balance) as these.

1. For water sports or beach pastimes, get one of these flip, zebra-striped bathing-suits in blue-and-white, made of Sanforized Everfast linen. About \$9; at Best
2. For city, country, or the commuting in between—this green, beige, and brown linen dress circled with a wide linen polo belt. Natural linen coat. About \$30; Best
3. Green, red, and yellow plaid cotton jacket and skirt. About \$11; Franklin Simon
4. When you're an onlooker—whether in gallery or grand-stand—choose this breezy printed dress of dull blue-and-pink imported linen. About \$30; Saks-Fifth Avenue
5. One-piece play-suit of blistered white piqué; separate skirt. About \$30; Jay-Thorpe



## WINNING WITH SMALL STAKES

takes more than luck—and there's no need to gamble when you can find such attractive outfits as these for so little money.

6. This red ribbed-knit suit by Gantner and Mattern has adjustable straps and a very low back. About \$7; Bloomingdale. Elbow pillow; about \$7; Abercrombie and Fitch
7. Play beach-ball in brown cotton slacks, thigh-length jacket. About \$30; Martha West
8. After your exertions, go to lunch in this one-piece white linen dress, with emerald embroidery, Talon fastener, and patent leather belt. About \$23; at Best
9. Score at shuffleboard or deck-tennis with this navy-blue shantung dress, its collar glove-stitched, its bolero of white sharkskin. About \$25; Martha West
10. Yellow cotton pyjamas; green belt, scarf. About \$23; Abercrombie and Fitch



SHOPS IN OTHER CITIES HAVE THE CLOTHES ON THESE TWO PAGES

NELSON







Dress and Bolero No. 7728: This cutaway bolero is only a suggestion of shelter for the full-skirted dress beneath. Black mousseline and white lace would turn this into cool enchantment for mid-summer nights. Designed for sizes 12 to 18; 30 to 36

Dress and Jacket No. 512: Dance at the country club in this billowing dress, lovely made of white organza. Ribbon bands the prim fitted jacket, the squared décolletage, and the skirt, full as a Southern belle's. Designed for sizes 12 to 20; 30 to 38

Dress No. 510: This ankle-length dress began with bare Empire shoulders, and then discreetly covered them up. The gathered bodice buttons down a quaint corselet. Make it of sheer crepe, pale yellow perhaps. Designed for sizes 12 to 20; 30 to 38

For back views of these models, turn to page 114



7728



512



510





## SHEER NECESSITIES

Here are some sheer pleasures for sultry weather. Dress No. S-3988: A surplice blouse front folds into a built-up bodice on this dotted chiffon dress. Circular sleeves overlap like petals. Pin on a huge flower. Designed for sizes 14 to 20; 32 to 44

Dress No. S-3987: Though it is sheer and feminine, there is a neat quality to this afternoon dress. The sectional gathered skirt flares from a shaped midriff, and the sleeves are cool and short. Make it of marquisette. Designed for sizes 12 to 18; 30 to 36

Dress No. S-3986: Tuck yourself into a dress like this one, perfect, of crisp organdie, for tea in town. Horizontal tucks begin at the throat and end, grown wider, at the hem. Make it in green, cool as a mint julep. It is designed for sizes 12 to 20; 30 to 38



## SHOP-HOUND WADES RIGHT IN

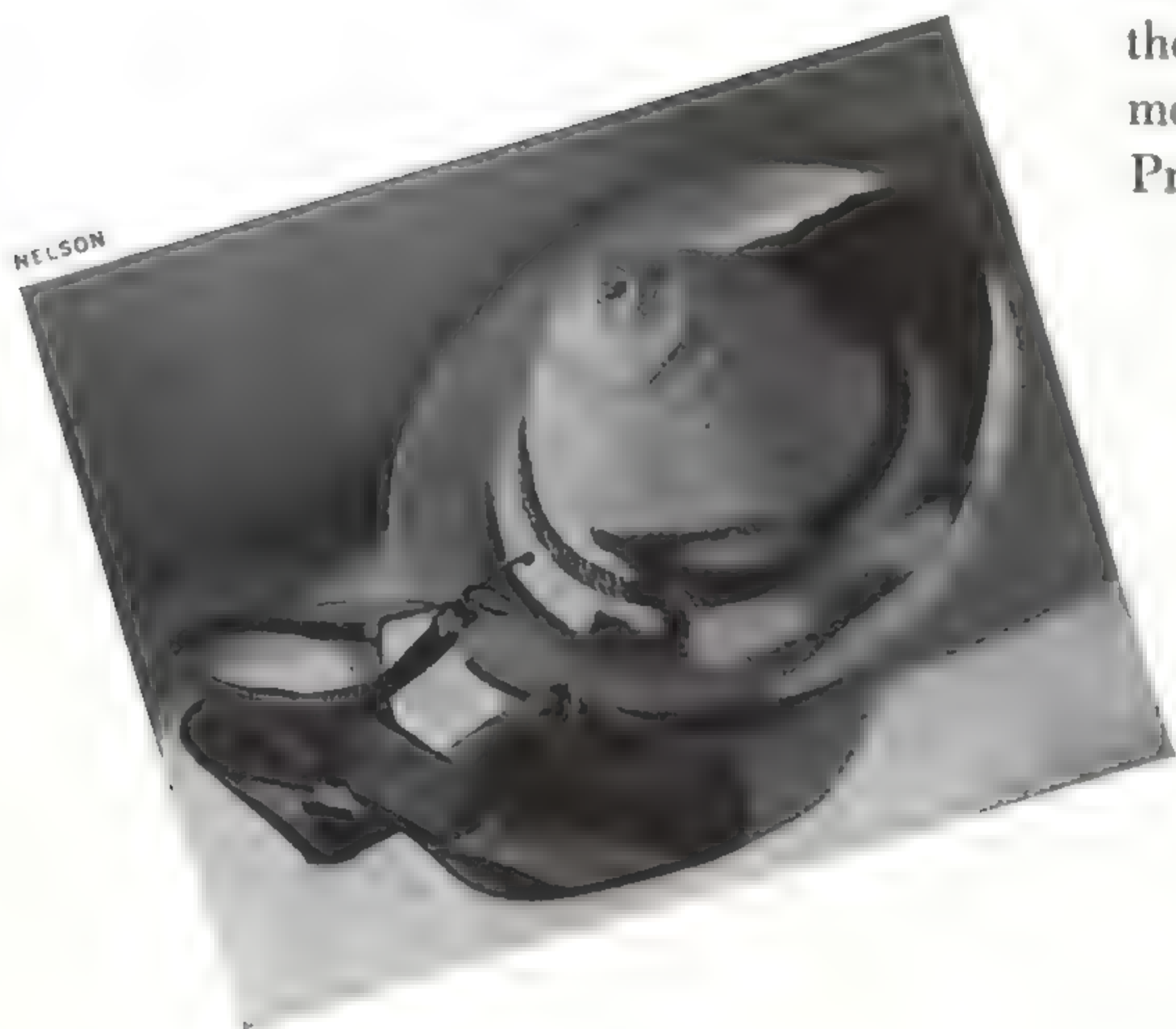
**P**ATCHES and plaids. With every one wearing the new black-patch sun-goggles (right), the beaches are going to look like scenes from "The Beggar's Opera." They are as neat as a strip of black court-plaster, light as smoke, and shield your eyes from the sun's glare at all angles. About \$1 at Altman in New York, at Marshall Field in Chicago. Plaids add a hint of the *fête champêtre*. Both Altman and Marshall Field have this white Celanese jersey suit with a red-and-green pin-stripe plaid; about \$14. The sophisticated linen beach bag, an overgrown hand-bag, is from Saks-Fifth Avenue; about \$4.50.

**S**UIT for shape. Ruth Merzon, 45 West Fifty-Seventh Street, makes bathing-suits with her own rather remarkable variety of uplift brassière built in. This suit is of black-and-white blocked piqué, water-processed, with Celanese jersey pants. Notice the waist-line it gives. You can have the same model in slick, solid-colour Celanese jerseys or satins, if you like. About \$15, or about \$25 made to order. For sunning yourself in the most comfortable and luxurious way, there's this legless, folding rattan beach chair, with canvas cushion. Tipped the other way, it's a *chaise longue*. About \$18 at Hammacher Schlemmer.

**R**OYAL-blue, vermillion, white, and jade.... If you have a bathing-suit in one of these colours—or black—it would be effective to have a beach towel that combines these four colours in vivid stripes. You can find them at Altman, for about \$1—enormous Cannon towels, about a yard wide and nearly two yards long. Or, cling to the "Ship's Wheel" or to "Anchors Aweigh" as you cast yourself on the sands. These are new designs in Cannon towels, even larger than the striped towels; in vermillion and white. Also at Altman; about \$3 each.

**J**EAN KING sells sea-shells in her sophisticated millinery shop at 640 Madison Avenue. Sells them as buckles on fish-net belts, as slide-clips on fish-net scarfs. You'll also find fish-net scarfs with cork ends; Ascots of fish-net, in two colours; a fish-net bag with Manila-rope frame and handles; turban scarfs of fish-net to wind in two colours around your head. All these fish-net accessories come from Cape Cod, and have the merest suspicion of a salty tang. The colours are as gay as Provincetown. Pick up any of these from about \$1 to about \$3.

**R**IFLE the beach shops this season to find accessories for your country clothes. You wear them on the edge of the sands with your slacks and shorts; you can wear them with cottons and linens under the apple-trees. In Altman's beach shop, you'll find this Tyrolian hat, with bright coloured cords, about \$6; and the awning-striped sandals of cotton twill, with blunt heels, about \$5. These accessories from the beach shop have a zest of their own. Saks-Fifth Avenue has a great collection of beach hats; among them a bandanna-slung pill-box; and a Gay Desperado of a Mexican straw. (Continued on page 104)







# ARNOLD AUTHENTICS PRESENT THE COMPLEMENTS OF THE SEASON

So much of the effect of any sport outfit depends on the shoes you select to complete it.

Arnold Authentics offer you the perfect complement for every kind of summer sportswear, in town or out, afloat or ashore. They range in design and purpose from the most practical of golf shoes to coolly cut-out sandals, like the new Sun-strap, that can take you anywhere in high style.

All Arnold Authentics are importantly alike in one respect, however. . . . They all give you the close-fitting comfort of the Arnold Glove Grip—with support in just the right place to keep on the go without a let-up.

M. N. ARNOLD SHOE CO., So. Weymouth, Mass.

## See Them at These Dealers

|  |                              |                    |                       |
|--|------------------------------|--------------------|-----------------------|
| Kingston-on-Thames,<br>Surrey, England | Bentalls                     | Los Angeles        | J. W. Robinson        |
| London                                 | D. H. Evans & Co. Ltd.       | Louisville         | Byck Brothers         |
| Bermuda                                | Trimingham's                 | Mamaroneck         | Best & Co.            |
|  |                              | Memphis            | Levy's                |
|  |                              | Miami              | Best & Co.            |
|  |                              |                    | Burdine's             |
| Akron                                  | The M. O'Neil Co.            | Milwaukee          | The Boston Store      |
| Albany                                 | E. A. Beaumont Co.           | Minneapolis        |                       |
| Allentown                              | Wetherhold & Metzger         |                    | The Dayton Company    |
| Ann Arbor                              | Van Boven, Inc.              | New Haven          | Hamilton & Co.        |
| Ardmore                                | Best & Co.                   | New York City      | Best & Co.            |
| Atlanta                                | J. P. Allen & Co.            | Oakland            | H. C. Capwell Co.     |
| Baltimore                              | N. Hess' Sons                | Ogden              | L. R. Samuels         |
| Bangor                                 | Hub Shoe Store               | Omaha              | J. L. Brandeis & Sons |
| Boston                                 | Thayer McNeil Co.            | Philadelphia       | John Wanamaker        |
|  | Arnold Boot Shop             | Pittsburgh         | Joseph Horne Co.      |
| Bridgeport                             | D. M. Read Co.               | Portland, Me.      | J. E. Palmer Co.      |
| Brookline                              | Best & Co.                   | Providence         | Gladding's            |
| Buffalo                                | Flint & Kent                 | Reading            | Mary Sachs            |
| Chicago                                | Stetson Shoe Shop            | Richmond           | Miller & Rhoads       |
| Cincinnati                             | H. & S. Pogue Co.            | Rochester, N. Y.   | B. Forman             |
| Cleveland                              |                              | Sacramento         | The Bon Marche        |
|  | Murray Bender at Peck & Peck | Salt Lake City     | Makoff's              |
| Dallas                                 | Whiddon-Gilmore              | San Diego          | The Marston Co.       |
| Dayton                                 | Elder & Johnston Co.         | San Francisco      | I. Magnin             |
| Denver                                 | The Gano-Downs Co.           | Scranton           | The Heinz Store       |
| Detroit                                | Plunkett Brothers            | Seattle            | Stetson Shoe Shop     |
| East Orange                            | Best & Co.                   | Sioux City         | T. S. Martin Co.      |
| Fresno                                 | Vogue Shoe Co.               | Springfield, Mass. |                       |
| Garden City                            | Best & Co.                   |                    | Albert Steiger Co.    |
| Greensburg                             | Royer's                      | St. Louis          | Famous-Barr Co.       |
| Harrisburg, Pa.                        | Mary Sachs                   | St. Paul           | Field-Schlick, Inc.   |
| Hartford                               | G. Fox & Co.                 | Toledo             | Arnold Boot Shop      |
| Indianapolis                           | L. S. Ayres & Co.            | Washington, D. C.  |                       |
| Kalamazoo                              | Gilmore Brothers             |                    | Woodward & Lothrop    |
| Kansas City                            | John Taylor's                | Waterbury          | Jones Morgan Co.      |
| Lexington, Ky.                         | Wolf Wile Co.                | Wellesley          | Thayer McNeil Co.     |
| Lima                                   | Sill Shoe Co.                | Wilmington, Del.   | Hylander's            |
| Long Beach, Cal.                       | Buffum's                     | Youngstown         | McKelvey's            |

# ARNOLD Authentics



# THIS WAY TO *Youthful Lips*



TANGEE'S MAGIC COLOR CHANGE PRINCIPLE "ENDS THAT PAINTED LOOK"...GIVES LIPS NATURAL SHADE OF YOUTH

Now your lips can be soft, "naturally" beautiful—free from the aging look that paint gives. Orange in the stick, Tangee changes on your lips to lovely blush-rose. Paris favors natural

make-up, declaring *paint* out of place with summer's youthful modes. So rely on Tangee, one lipstick that *isn't paint*. Also use Tangee Rouge for clear youthful beauty in cheeks.



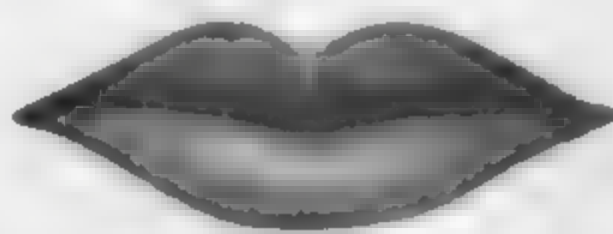
TANGEE LIPSTICK'S SPECIAL CREAM BASE IS A NIGHT TIME AID TO BEAUTY...SOFTENS, SOOTHES LIPS

Tangee, unlike ordinary cosmetics you remove at night, is a beauty aid when applied at bedtime. Use it tonight. Tomorrow, see how smooth your lips are, how beautiful. No more

colorless "morning look"...and Tangee doesn't rub off on bed linens! Ask for *Tangee Natural* for daytime beauty perfection, night time beauty protection... Try Tangee: 39¢ and \$1.10.



PAINTED GLARING LIPS



TANGEE GLOWING LIPS

World's Most Famous Lipstick  
**TANGEE**  
ENDS THAT PAINTED LOOK

#### BEWARE OF SUBSTITUTES!

There is only one Tangee—don't let anyone switch you. Be sure to ask for TANGEE NATURAL. If you prefer more color for evening wear, ask for Tangee Theatrical.



The George W. Luft Co., 417 Fifth Ave., N. Y. C.

## DISCOVERIES IN BEAUTY



ANDERSEN

Lucien Lelong presents a new point of view on choosing your face powder in his lovely "Duvetyn" powders, the description of which appears below

ANY woman who thinks of her face powder only as something to take the shine off her nose makes a grave error in beauty computation these days. For many of the lovely, peach-bloom skins that you see around owe a lot to the powder that covers them. And every fine powder should enhance, as well as complement the face that wears it.

Lucien Lelong has kept this principle firmly in mind in bringing out his triumphant new series of powders and has added a few startling innovations, as well. The powders, which you see pictured above, are known as "Duvetyn," and they are so fine and sheer and clinging that it is a joy to put one on your face, and more of a joy to see how it stays there.

Monsieur Lelong has wisely recognized that choosing a shade of face powder without seeing how it actually looks on your face is a difficult problem, and for this he has provided a very fine and generous solution. Tests have convinced him that good modern powder shades fall into two groups: roseate and aureate. The first includes the rosy tones; the second, the golden-ivory tones. For each of these groups, he has provided three shades in different intensities of tone. Thus, you buy the roseate or aureate shade that you think best complements your own coloring and take it home. On top of the box, you will find three "tester" envelopes of powder, including the shade that is in the box. You then try these all at your leisure. If you find that one shade proves more flattering than your original choice, you can take out the unbroken drum of powder and exchange it at the shop. And we call that a pretty handsome arrangement.

The "Duvetyn" powders are scented with an elusive, delicate scent that doesn't conflict with any perfume you wear. And they are put up in charming flowered boxes with tops that actually screw on, so you can put them in your travelling-case without fear of leaking. The boxes are durable, as well as decorative, and the refill idea makes the whole business remarkably inexpensive.

The round box with the little boxes that you see above is what might be known as the "hostess's delight," for each of the baby boxes (also with screw tops) has a different powder shade, and the centre compartment has separate puffs. It is so pretty that your guest-room will resent being without one, but you had better acquire it quickly. These sets were designed to introduce the powders, and they are sold at such an incredibly small price that there can't be any more after the original lot is sold. All of these powders have just now reached the finer cosmetic counters.

When a startling new beauty preparation based on a new principle appears, the sensible woman wants to know what this principle is, why it works as it does, and what it will do for her. Such a preparation is Endocrine, a cream that has recently been introduced, and here is the story behind it.

Endocrine contains a hormone element, which is known as Dihydroxy-estrin. This is a crystalline element that was discovered by an important scientific laboratory and was used by physicians in their practice, before it (Continued on page 98)



RECENTLY IN NEW YORK BEFORE RETURNING TO LONDON FOR THE CORONATION...

THE BEAUTIFUL, YOUNG

Duchess OF Leinster



Tells you how she  
cares for her glamorously  
clear, smooth skin



• Delicate features in a heart-shaped face—lovely, liquid blue-gray eyes—lustrous dark-brown hair—the luminous beauty of a clear, smooth skin!

• (below) Snapped on the staircase of the Crystal Garden of the Ritz-Carlton during the Duchess of Leinster's recent visit to New York.



**Her Grace**—one of the three Premier Duchesses in the British Isles—in the white satin Court gown she wears under her Coronation robe. “A treatment with Pond’s Cold Cream is more than a cleansing treatment. It makes my skin feel invigorated and look brighter. I use Pond’s Cold Cream night and morning and for any occasion.”

SHE stands for hours in Westminster Abbey the day of the Coronation, in a robe of velvet and ermine—jewels flashing from coronet and necklace—her lovely skin clear and luminous against its brilliant setting.

Of all the peeresses who attend the Coronation, none is lovelier than the slender, young Duchess of Leinster.

Admired for her beauty during her recent visit to New York, the Duchess explained that her beauty care is “the simplest and best—Pond’s.” “Pond’s Cold Cream is a complete facial treatment in itself,” she said. “I use it to invigorate and freshen my skin

daily and for the most important occasions.”

Like hundreds of British and American beauties—the Duchess follows this method:

*Every night*, smooth on Pond’s Cold Cream. As it releases dirt, make-up, skin secretions—wipe them off. Now pat in more Pond’s Cold Cream—briskly, till the circulation stirs. Your skin feels invigorated.

*Every morning* (and always before make-up) repeat . . . Your skin is smooth for powder—fresh, vital looking!

Day and night, this rousing Pond’s treatment does more than clean your skin. It invigorates it . . . Fights blemishes, blackheads, lines, coarsening pores. Get a jar today. Soon see *your* skin growing clearer, smoother—lovelier!



Send for **SPECIAL 9-TREATMENT TUBE**  
and 3 other Pond’s Beauty Aids

Pond’s, Dept. 11CF, Clinton, Conn. Rush special tube of Pond’s Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond’s Creams and 5 different shades of Pond’s Face Powder. I enclose 10¢ to cover postage and packing.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Copyright, 1937, Pond’s Extract Company



## DOUX JASMIN

*The premier jasmine  
of three continents*



P A R F U M S  
C I R O  
P A R I S

ALSO CREATORS OF CAMELIA DU MAROC, SURRENDER AND REFLEXIONS

## DISCOVERIES IN BEAUTY



Your whole being, as well as your face, gets a lift with Helena Rubinstein's Beautilift Masque, a unique new principle, at her salons or chez vous

(Continued from page 96) had anything to do with beauty. In this laboratory, the girls bottling the hormone solution found that, after a while, their hands grew soft, wrinkles were smoothed out, the skin looked younger. When tests were made on the face, the results were the same. The element was then incorporated in a cream—Endocrine, which was sent to a number of dermatologists who tested it on their patients. The reports were almost universally successful. One interesting side-light was that, after the patients had ceased being test cases, they demanded more of the cream before it had been put on the market for sale.

We have gone into this explanation because these were the things we wanted to find out when we heard about the cream. We talked to a dermatologist who prescribes Endocrine regularly to many of his patients. We saw for ourselves women whose skins had lost wrinkles and regained firmness under its use.

When you buy Endocrine for yourself, you find it a very smooth, rich cream in an attractive urn-shaped jar. It is to be used as a night-cream, after your face has been thoroughly cleansed. You can not expect immediate results. No authority can ever predict how a given preparation will act on different skins, but, in the majority of cases, a change is noted within two weeks or a month. Some women have found its most notable results were discernible after six months of continued use. The makers of Endocrine are as quick to say that this cream will not eradicate "habit" lines caused by your own expression, as they are to say that it has and can lessen wrinkles caused by the aging of the skin, and that it has been found to act as a preventive, as well as a cure. You can buy Endocrine now at the leading cosmetic counters in the larger cities.

Every summer, your hands and arms are in for a certain amount of weathering, even if you (Continued on page 101)



Bonwit Teller's commodious beach bag is as smart and gay as it is practical. The raffia-covered containers are to be filled with your own cosmetics



# Elizabeth Arden

P R E S E N T S

## Sun-Beige

### THE NEW SUMMER COMPLEXION

1. *The Sun-Beige Complexion Box* complete with every essential of make-up....\$8.50
2. *Ardena Sun-Pruf Cream* prevents sunburn and permits tanning.....\$1.00
3. *Ardena Protecta Cream* protects against freckles and sunburn. Waterproof.  
Tubes, \$1.50, \$2.25; jar, \$3.00
4. *Lille De France*. A new powder foundation. Cream, Naturelle, Rachel, Ocre, Sun-Beige. \$2
5. *Velva Beauty Film* gives arms, legs and back an even sun-tan look. Covers blemishes. Sun-Beige, Evening, Dark . . . or waterproof for swimming (light only) . . . . . Tube, \$1.00  
Boxed with Dusting Powder, rubber sponge, Soap Cloth.....\$2.25
6. *The Beach Kit* contains essentials for the beach, cleansing, and make-up.....\$10.00

7. *Ideal Suntan Oil* to keep the skin soft and supple while tanning. Honey and Café. \$1, \$1.75
8. *Ideal Suntan Oil in Waterproof Case*. Red, Orange, Green, Black, Light and Dark Blue.....\$5.00
9. *Poudre D'Illusion and Cameo Powder*. Both necessary to achieve the new Glamour Complexion. Poudre d'Illusion, \$1.75 and \$3.00  
Cameo Powder.....\$2.00 and \$3.00
10. *Eight Hour Cream* for sun-blistered lips and painful sunburn, brings instant relief.  
\$1.75 and \$3.00
11. *Sun-Pruf Kit*. Contains every essential for sun-bathing.....\$5.00

ELIZABETH ARDEN  
691 FIFTH AVENUE, NEW YORK



**THE CABANA BAG.** A luxurious bag with Sun-Pruf Cream, Suntan Oil, Ardena Cleansing Cream, Skin Tonic, Velva Cream, Dusting Powder, Rose Geranium Soap, sun glasses, make-up, waterproof pocket for a wet bathing suit. White, Natural, Royal, Navy, Rust, and Dubonnet. . . . . \$25.00





# Does Your Nail Polish *Peel or Chip?*



## Ordinary Polish

**MAGNIFIED  
18 TIMES**

Bumpy and uneven—no wonder it peels and chips and has a low lustre on the nail because of its rough surface. Representative of competitive brands selling at 50¢.



## New Cutex Polish

**MAGNIFIED  
18 TIMES**

Smooth as glass—it wears for days. Make this test yourself—apply any other brand of polish alongside Cutex on a piece of glass—see the difference!



"DOES nail polish *have* to chip off right away?" women asked us. "Certainly not," we said. And we proved it.

Exhaustive tests over a long period prove absolutely that our New Cutex Polish will not peel or chip for days! The reason is simple.

We took a picture of our New Cutex Polish right after it had been applied to a smooth surface.

And then we took pictures of eight competitive brands of liquid nail polish, also immediately after application.

The photographs showed an amazing difference. Look at them above—magnified 18 times.

Notice the perfectly smooth, even finish of Cutex under the microscope! Cutex will stay unmarred on the nails for days. Now look at the rough, bumpy, uneven finish of ordinary polish. The lines in the picture show clearly that the polish formula is imperfectly balanced. They show the beginning of cracking and peeling—10 minutes after the polish dries!



**Big Saving!** It's easy to see how much you can save in time and money if you wear the New Cutex Polish . . . with its glass-like, wonderfully resistant finish. You can put on the New Cutex and forget about it for days. And its lustre will be higher, because of its smoother, longer wearing surface.

Remember, too—besides longer wear and higher lustre, the New Cutex Polish is famous for its new smoky shades that go with many more costume colors. It's usable to the last drop, too—never thickens in the bottle.

Keep away from ordinary polish that develops unsightly cracks and chips after a day or two. Stock up on the new, longer wearing Cutex today.

- *Mauve* A misty lavender pink. Perfect with blue, gray and with delicate evening pastels.
- *Rust* A smoky shade—for sun-tanned hands. Becoming with brown, beige, gray, green, white, copper.
- *Robin Red* A new, softer red that everyone can wear. Goes with everything, daytime or evening—very sophisticated with black and white.
- *Old Rose* A soft, feminine dusky rose. Very flattering to the wearer—and especially irresistible with the new wine shades!
- **THE NEWEST SHADE**  
*Burgundy* A brand-new deep, purply wine shade. Enchanting with pastels, magnificent with black, white or wine, and electrically smart with blue.

11 smart shades to choose from! 35¢ a bottle, Crème or Clear.

NORTHAM WARREN, New York, Montreal, London, Paris

**Cutex Introductory Set containing your 2 favorite shades of Cutex Liquid Polish, Cutex Oily Polish Remover and the new Cutex Oily Cuticle Remover for 16¢.**

Northam Warren Corporation, Dept. 7-V-6  
191 Hudson Street, New York, N. Y.  
(In Canada, P. O. Box 2320, Montreal)

I enclose 16¢ to cover cost of postage and packing for the Cutex Introductory Set, including 2 shades of Cutex Liquid Polish as checked.

Mauve ☐ Rust ☐ Burgundy ☐ Robin Red ☐ Old Rose ☐

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



## DISCOVERIES IN BEAUTY



The latest guise for Prince Matchabelli's famous trio of little crown bottles is this gay bouquet, encased in a miniature Cellophane band-box

(Continued from page 98) don't do anything more than dig in your garden, and anything that you can provide in the way of extra beautification is all to the good. If you live in or around New York, you can go to Antoine's at Saks-Fifth Avenue and have a very special Manicure Blanche. In this, your hands, arms, and elbows are painted with a preparation that dries on them, somewhat in the way a beautifying masque does on your face, while the usual skilful Antoine manicure proceeds on the nails.

This preparation is made fresh every day, kept in the Saks' ice-box, and put on your arms with the same kind of brush—in miniature—that house-painters use. After the masque is washed off, there is a thorough massage with a lubricating cream, and finally a spray of cool, finishing lotion. You feel that, for the first time, your hands and arms really do justice to your gleaming finger-tips. Allow yourself a full hour of these ministrations.

Speaking of hands and gardens as we were, many energetic gardeners have already discovered and swear by the Kreme Skin gloves, made of cream-treated leather, as a means of protecting their hands.

This summer has developed a new use for the gloves, because, as bicycles take to roads by the hundreds, lady cyclists find that the Kreme Skins not only protect the hands, but that their oyster colour and bulky shape are surprisingly smart with sports clothes. Good for boats, too, and for fishing with heavy tackle. Kreme Skin gloves are at Lord and Taylor and in other shops.

There is a freshness and sentiment about lavender that make it practically irresistible to even the most sleekly sophisticated. And if you have always dimly associated its fragrance with linen-chests and lingerie drawers, "Famous Rhine Lavender" is something you will sniff and (Continued on page 102)



Houbigant's "Eaux Florale Concentrée," fragrant with fresh flower essences, are a summer delight. Use them whenever you want a light, lovely scent

## SHUR-TITE

*Favorite of the month*

Original  
by  
**SHUR-TITE**



Outdoors in the sun—cool and immaculate with the new "Favorite"—...a British type bag sleekly tailored in white washable kid ....the slim, flat handle swinging securely from a trim leather covered roll.

Inside....pocket with slide fastening.

White washable kid. Also smooth calfskin in navy, chaudron, brown and black. At all better stores.

*"Shur-Tite predicts the style"*

**GOLDSMITH BROS.**

MAKERS OF SHUR-TITE PRODUCTS, 10 WEST 33, NEW YORK

Los Angeles

Paris

London



# Duchess of PARIS

wraps you in fragrance



**LILAC BUDS** — for daytime — refreshing, sweet as the first blossoms of spring.

**SINGAPORE NIGHTS** — for evening — a haunting, glamorous fragrance of the East.

**GARDENIA** — for cocktailtime — accent to brilliant afternoons.

**MISCHIEF** — for sports — light, dashing, modern as youth itself.

When you wear Duchess of Paris, you are truly "wrapped in fragrance"... these indescribably lovely odeurs surround you with an aura of charm. Each blended with the highest skill of the parfumeur's art... with restraint, with exquisite taste. In four elusive scents created to match your every mood.

Duchess of Paris "Parfum" Cologne — for the bath... as a body rub... as a refreshant for the face and arms — the crisp answer to wilting summer days.

FOR SALE AT LEADING DEPARTMENT STORES — ONE DOLLAR

Duchess of  
PARIS

FIFTH AVENUE NEW YORK

## DISCOVERIES IN BEAUTY



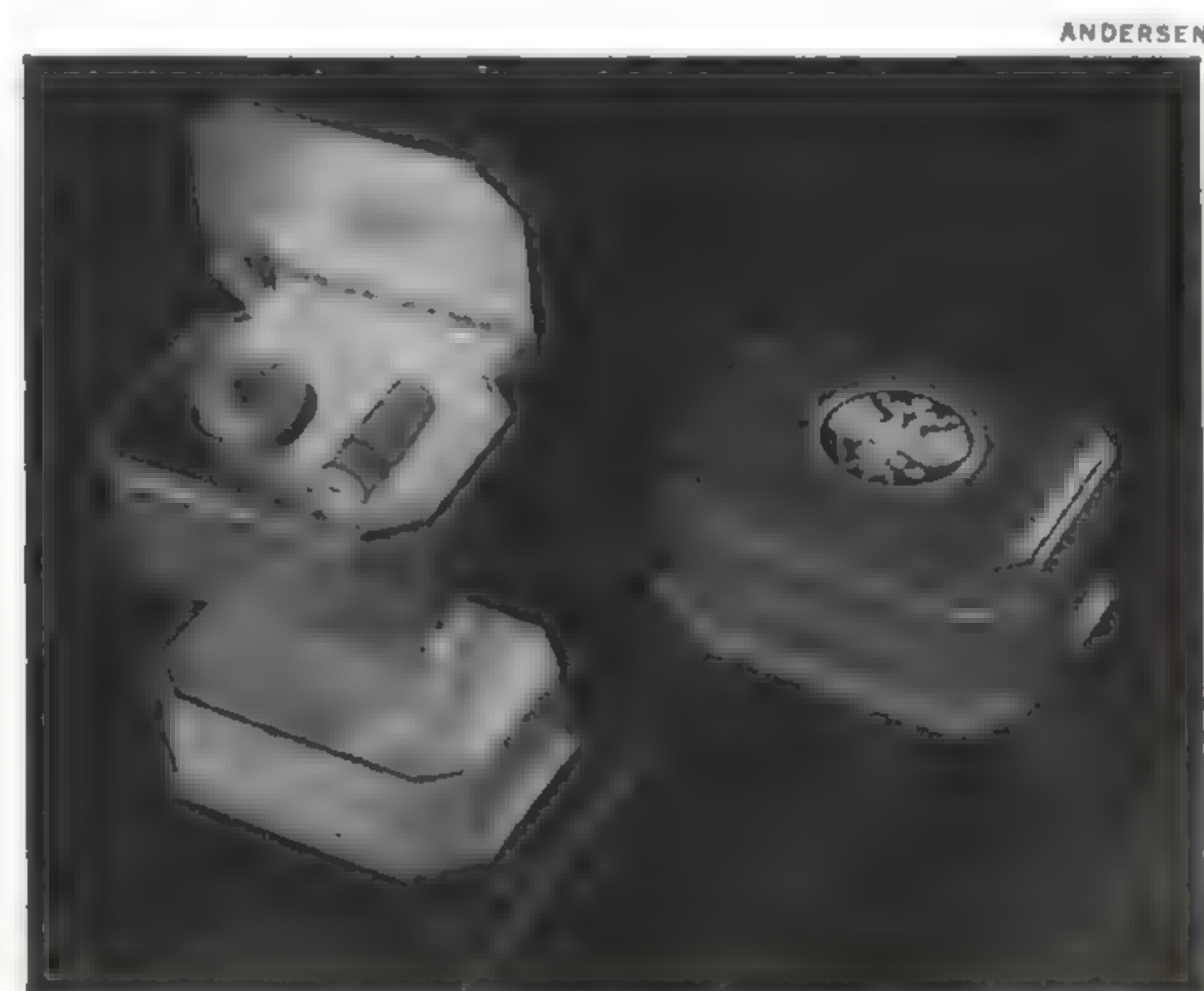
The luxurious, perfect week-end gift—Charbert's eaux de Cologne in decanters in a tantalus stand to serve later in the country-house dining-room

(Continued from page 101) succumb to for your own use. "Famous Rhine Lavender" is made by the house of "4711," which conceived those two perfume inspirations, "Tosca" and "Troika," both of which have lent a little of their worldliness to this lavender blend. It emerges traditionally elusive and fragile, but with a crisp, contemporary overtone—an infinitely desirable scent-for-summer. You will find the "Famous Rhine Lavender" in a flask-like flacon at all the shops where the 4711 things are sold.

We know women who make a hobby of collecting perfume bottles, and, to them, and any one else who loves charming *bijoux*, we recommend the new miniature of Lengyel's "Parfum Imperial." The graceful little bottle with its fan-shaped stopper would delight the heart of any young graduate, and add charm to any powder-room *poudreuse*. It is an odd thing about this "Parfum Imperial." When Lengyel first imported it, people considered it a heavier type of scent, but, as you wear it, it develops a lightness and verve that make it a lovely summer fragrance. The new baby bottle is available at all the better cosmetic counters.

"Scentinel" is Mary Dunhill's gay device to guard the perfume in your purse. Round and flat and slimly gold-encased, it will hold a generous amount of perfume, slip into your purse, and go everywhere, safely and unbreakably, thereby enabling you to be reglamoured at a moment's notice. (You'll probably want to use it in view of your public, it's so luxurious looking.) "Scentinel" comes in its own little *cache*, so that encounters with lipsticks and such leave it unscathed.

If dentifrices never did any more than give a sweet, clean feeling to your mouth, they would be worth twice the price we pay for them. Of course, they do accomplish more than that; we are just generalizing. Recently, we discovered a little-known tooth-paste that does rather (Continued on page 114)



Powder, rouge, and lipstick—triumphant triumvirate—are compactly assembled in this smart guise, "Imperial Jewel Case," by Imperial Formula





# Belle-Sharmeer knows just how much STOCKING YOU NEED FOR GOOD LOOKING LEGS

Mere chance could never give you Belle-Sharmeer's sleek beauty...their marvelously flattering smoothness from top to toe. Belle-Sharmeer Stockings fit like another skin because they're made to fit you in leg size as well as foot size. And that doesn't mean Belle-Sharmeer's are merely graduated in length. No indeed! These remarkable stockings are exactly sized in width at ankle, calf, knee and top. They're fashioned...not stretched...

to fit. That's why it's a good idea to know your Belle-Sharmeer leg size, and always ask for it by name. It's Brev for smalls, Modite for middlings, Duchess for tall, Classic for plumps. And remember these fine stockings are exclusive with one fine store in every community. Write for the name of the store nearest you. Belle-Sharmeer Division, Wayne Knitting Mills, Fort Wayne, Indiana.



Belle-Sharmeer wears better from top to toe. And for extra special protection there's an exclusive Foot-Within-A-Foot that gives you miles of extra wear. Notice how it cuts down on runs that start at toe and heel.

Belle-Sharmeer does grand things with color too. Gives you subtletones that dramatize your legs. Ask to see the new Summer-time Shades in Belle-Sharmeer.

**Belle-Sharmeer**  
STOCKINGS  
*in all leg sizes*





## For beach play hours...

Liberty prints, with their beautiful colorings, are well known to smart, well-dressed women of two Continents. The bathing suit above has the new princess line, is very low in the back with adjustable straps. It is exceedingly light in weight and is lined with Celanese.

**SILK LIBERTY PRINT BATHING SUIT . . . . . \$12.75**

Blue or green backgrounds with colored flowers. Sizes 14-40

The jacket-and-slacks outfit are of peasant linen and well tailored. The jacket is slightly fitted but casual enough to give precisely the masculine effect desired.

**PEASANT LINEN JACKET AND SLACKS . . . . . \$16.75 each**

Colors: Brilliant green and royal blue. Sizes 14-20

**COMOSPUN SHIRT . . . . . \$4.00**

Splashy colored flowers on white, blue or yellow. Sizes 14-20

**ABERCROMBIE & FITCH Co.**

*The Greatest Sporting Goods Store in the World*

MADISON AVENUE AT 45th STREET, NEW YORK



CHICAGO STORE: Von Lengerke & Antoine, 33 So. Wabash Avenue

## SHOP-HOUND WADES RIGHT IN



(Continued from page 94) This is the John-Frederics convertible duplex hat. The brim slips off, leaving a fish-net cap to hold your hair. If you are being very formal, to the extent of dressing up in a fresh linen frock, you can tie a bunch of gaudy feather flowers in the ends of the fish-net, brought up to the front. About \$28.50, without the flowers, made to order at 501 Madison Avenue. *Messieurs* John and Fred are teasing us with a new one: bunches of loony feather flowers to stick in a cord-hammock bandeau—this to be worn on the beach, flowers and all. They will have their fun, but there's something taking about their ideas, just the same.

If you are a bit hesitant about the figure you'll cut on the beach, you might let Constance Ripley make you a bathing-suit. Miss Ripley, you know, is a stage designer, who, in her studio at 558 Madison Avenue, throws all her knowledge of line and colour into designing clothes to be worn on both sides of the footlights—plenty of them for broad daylight. The clothes have a lot of life, but are not, necessarily, Red, Hot, and Blue. In her summer collection, there are exceedingly good bathing-suits for women, all kinds of sports clothes, town clothes, and evening dresses.

At Marilyn Roth, Inc., 441 Madison Avenue, you can choose the colour combination for your knitted suit. You choose it from a strip of sixty colour samples, four yards long. Most of the yarns are imported, and they're treated in such a way that they won't stretch or sag. Suits made-to-your-measure cost the same as those you pick out ready-to-wear. For summer, there's a chiffon knit, light as a full-blown thistle. A drop-stitch rib, used diagonally, does good things to the figure. The jacket of this suit has pen-clip fasteners. About \$30; and a rolled turban to match the contrasting border costs about \$8.50. You'll also find some rather unusual sweater-shirts at this shop, to wear with slacks.

In the photograph below, you'll see one of Shop-Hound's pet finds of the season. The outfit consists of twin-twine slacks and a twin-twine shirt—of a casualness that's supreme. You'll find them both at Polly's, 480 Park Avenue. About \$11 for the slacks; in clam-shell beige, navy-blue, aquamarine, or red. About \$7 for the natural clam-shell colour shirt. Other finds in this smart shop are well-cut black alpaca slacks. With these, you wear their cool, trim, men's-shirting shirts. (Continued on page 106)



NELSON



# "What shall I do for Acid Skin?"

(a troublesome condition caused by excess fatty acid accumulations)

discouraged women ask



*Here's help for you!*

Don't be discouraged! You know how milk of magnesia helps an internal condition of excess gastric acidity. Just so these remarkable New-Type Milk of Magnesia Creams act on the external excess fatty acid accumulations, thus helping to overcome the unsightly faults of an acid skin!

**N**OW you can have all the beauty-giving action of milk of magnesia for your skin in a form which holds it on long enough to be actively beneficial—in two unique creams containing this precious ingredient. Phillips' Milk of Magnesia Texture Cream and Cleansing Cream.

If your skin seems "acid," if it looks old and "thick," if it has lost its fresh tone, fine texture and developed such ugly blemishes as enlarged pores, blackheads, oily shine, scaly roughness, try the beautifying power of these new creams!

**PHILLIPS' Milk of Magnesia TEXTURE CREAM**  
This new-type cream is unlike any other you've ever used. It *does* more because the milk of magnesia acts on the excess fatty acid accumulations on the skin, helping to overcome unsightly blemishes and to give

a fresh tone and fine ivory-smooth texture.

**Holds make-up longer.** You've never seen a cream that takes and holds make-up as Phillips' Texture Cream does! This is because the milk of magnesia *prepares* the skin properly by smoothing and softening rough, dry areas and removing oiliness and shine, so that powder and rouge go on evenly and hold for hours without touching up!

**PHILLIPS' Milk of Magnesia CLEANSING CREAM**  
And here's another delightful new experience for you in this new-type cleansing cream! The milk of magnesia not only loosens and absorbs surface dirt and make-up, but penetrates the pores, neutralizing the excess fatty acid accumulations as it cleanses. Liquefies instantly, and gathers up the dirt in an emulsion which is easy to wipe off. Try it and see how *really clean* your skin is after a cleansing with it!



**PHILLIPS' *milk of magnesia* CREAMS**

**TEXTURE CREAM — CLEANSING CREAM**

60¢  
A JAR



**Mrs. E. N. Potter, Jr. wears**

*"Dusty Rose" Polish*

**exclusive with Peggy Sage**



Lovely to the tips of their tapering fingers are these hands of Mrs. Eliphalet Nott Potter, Jr. Photographed recently at the New York Salon of Peggy Sage... with the smart and exclusive "Dusty Rose" shade of polish tinting her perfect nails.

**T**ravel, dogs, languages... these are among the pet enthusiasms of Mrs. Eliphalet Nott Potter, Jr. of Syosset, Long Island.

And for a particular beauty penchant, Mrs. Potter is sure to name the Peggy Sage Manicure Method... and the exclusive nail polish shades that lend such glowing color and grace to fingertips.

With infinite subtlety, "Dusty Rose" Polish accents the loveliness of Mrs. Potter's hands, above. Though tomorrow she may be wearing Tulip or Bisque, Shrimp, Rust

or Red Banana. For smart young moderns acclaim all of Peggy Sage's enchanting "dusty" colors.

The better shops, both here and abroad, have Peggy Sage Polish for glamorous home application. Mingling with her "dusty" hues, you will find sophisticated jewel tints and clear, luminous colors.

And never, never let your hands be lacking in youthful beauty or flawless grooming. Guard them well, as so many lovely women do, with Miss Sage's marvelous Hand Creams and Lotions, her Fingertip Preparations.



  
**PEGGY SAGE**  
**SALON MANICURE**  
**PREPARATIONS**

Liquid Polish \$1.00... Lubricant Polish Remover 50¢... Lubricant Cuticle Remover 75¢  
Fingertip Treatment Kit \$1.50 (for the health of nails and cuticle)... Gardenia Liquid  
Hand Cream \$1.00... Hand Lotion \$1.00... Hand Mask Cream \$1.00... Hand  
Smoother and Softener Cream \$1.00. Manicure Sets \$3.00 to \$35.00.

PEGGY SAGE SALONS: 50 EAST 57TH STREET, NEW YORK... PHONE PLAZA 3-9011  
LONDON: ONE THIRTY NEW BOND STREET... PARIS: SEVEN PLACE VENDOME

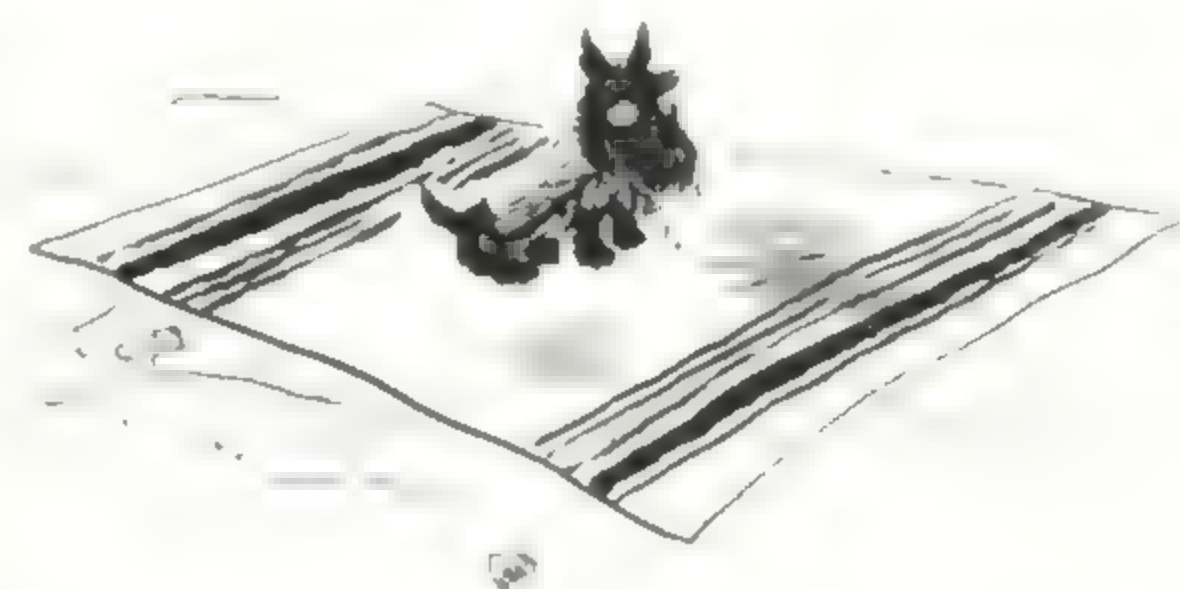
## SHOP-HOUND WADES RIGHT IN



(Continued from page 104)  
Don't forget that Viola Cohn has delightful and varied evening clothes, but keep this shop, at 25 East Seventy-Seventh Street, in mind for good sports clothes, as well. This Celanese Oxford crêpe tennis dress, sparkling white, has a back as bare as the back of your bathing-suit, and makes

the most of your tan. It gives you complete freedom of the shoulders, and an adjustable belt makes the fit of the waist just right; about \$17. . . . Then there's a Liberty lawn pinafore that buttons down the back and brings out the picturesque instincts in you, such as having tea served in the garden; also about \$17. . . . As precaution against that moment when the heat rises up and hits you between the eyes, look at Viola Cohn's two-piece French chiffon linens. The muted-tweed colours combined in these linens are new. Very refreshing is a short-sleeved, fitted, men's-wear blue linen coat, lined with the chartreuse-and-blue cotton print of the dress. It's one of the "Peter Pan" prints, Sanforized-shrunk.

From the vantage-point of a big beach-towel, Shop-Hound wants to give you some news in bath-towels, which may be of use for your country house. Newer than the striking dark colours are the medium pottery-pastel shades: lavender, coral, China-blue, copper, and jade. The copper is a very new hue. As in all the Martex towels, you can have solid colours, or the same colours with a white-striped border. The Martex method of adding new colours without changing the basic design keeps your bathroom decorative scheme intact. About \$1.50, at W. and J. Sloane.



The Grace Ashley shirt-waist dress, which you buy by the dozens, at 743 Fifth Avenue, comes out in irresistible cottons and linens. An Ameritex linen has a blue-and-green flower print widely spaced on white, cool as your great-grandmother's china. Talcum Powder Prints are light as drifting apple-blossoms. Solid-colour Everfast linens come in innumerable shades. All about \$15, all Sanforized-shrunk. The Celanese serge also washes beautifully. Try it in chartreuse with ruby-red studs; about \$20.

NELSON



Here is a hurricane-lamp that will throw its beam almost as far as that famous lighthouse at Penmarc'h. It stands half as high as a man, and will throw over your whole terrace a cool, pale light. Shop-Hound picked it out as one of the most enlightening new ideas for your country house. About \$100. at Hammacher Schlemmer. The cost of the hurricane-lamps at this shop diminishes rapidly with diminishing size.

A Mexican beverage wagon is their 1937 version of the bar on wheels. It's made of rattan, has a lively striped awning top, and contains an ice-chest. It costs about \$120 and provides both the stage-setting and the entertainment for a whole summer of parties. So light on its wheels, you can roll your own.



# INTO THE *future* WITH THEM

Lovely through the years will be this silverware — chosen that bright day they selected Her ring. How they blend . . . His gift of the diamond . . . Your gift of Heirloom Plate . . . alike ageless, indisputably fine . . . heirlooms of their future. CHATEAU is richly encrusted with the flowers of promise. LONGCHAMPS is ultra simple, knowingly severe. Your dealer will show you Services priced from \$30.00; teaspoons at \$3.50 a set.

*We and Mrs. [illegible] [illegible]  
request the pleasure of your company  
at the wedding breakfast of their daughter  
[illegible]  
and  
Mr. [illegible] [illegible]  
on Saturday the [illegible] of [illegible]  
[illegible]  
[illegible]  
[illegible]*



## Heirloom Plate

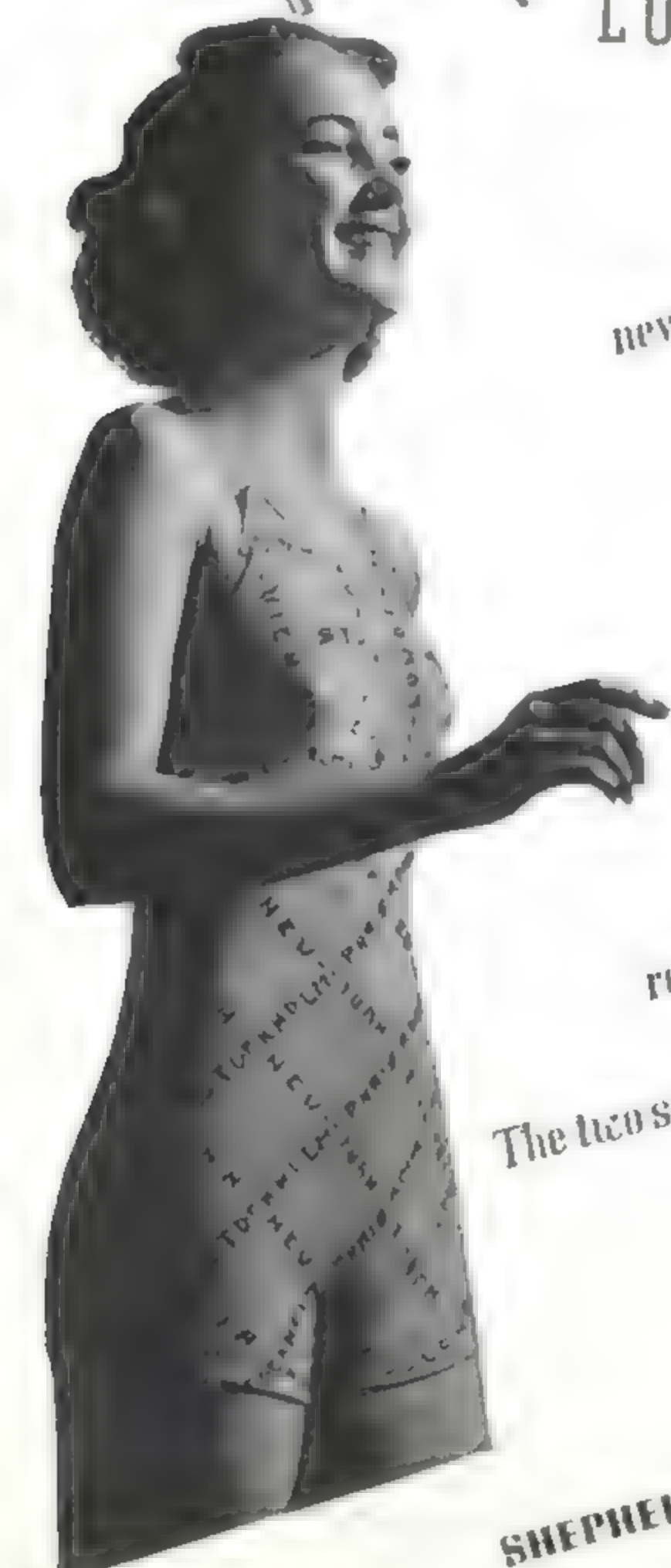
SILVERWARE CREATED FOR THOSE WHO SEEK THE FINEST



# REVEALING ...yet Concealing



VIENNA  
STOCKHOLM  
ROME  
Zuerich  
PARIS  
NEW YORK  
LONDON



From the Riviera comes the newest development in knitted bathing suits. These famous Maritza models have been re-created in America by Shepherd. And a patented knit, by gently molding instead of merely outlining the figure, reveals your good features and conceals the flaws. The two styles shown, "Surrealist," above, and "Globe Traveler," at left, are from a ravishing group at \$7.95. At your favorite store or write to SHEPHERD KNITWEAR CO., INC. 1570 BROADWAY, NEW YORK

## THE CASE OF PABLO PICASSO

(See his "Young Girl at the Mirror," reproduced on page 71 of this issue)

By Frank Crowninshield

HOW fantastic a sensation it must be for a man who is still in his middle fifties, to lean back in his chair, light a cigarette, gaze into space, and suddenly realize that, among all the men in the world, he is, in his own profession, the most gifted, successful, and renowned.

There are perhaps a dozen men of our time who could have rightfully entertained so extraordinary a presumption. Debussy, Renoir, Nijinski, Paderewski, Toscanini, Freud, and Kreisler would probably be among them.

But the case of Pablo Picasso is even more incredible than theirs, for the reason that his influence is not only greater than that of any living artist, but greater than that of any artist who ever lived. Never before, in the march of history, has a painter been able, over his cigarette, to say to himself:

"Every nation of the world has been influenced by my work. My imitators are everywhere: even in such far countries as Russia, Japan, Sweden and the Argentine, they swarm like flies. But, more than that I am, among the known artists of the world, the most inexhaustible, many-sided, and self-renewing. I have set my mark on a dozen arts. Sculpture, poetry, architecture, etching, stage *décor*s, fabrics, illustrating, rugs, water-colours, jewelry, pastels, gouaches, even furniture and advertising have taken on altered forms because of my researches and discoveries.

"Books have been written about me in eight languages. My work commands higher prices, in a dozen countries, than that of any man alive. Beside all that, I have mastered ten different manners of painting and excelled in all of them. I copy nobody for, as soon as I copy, I become original. I never repeat a successful canvas, or a successful "period" in my painting. Just as my imitators think they are closing in on me, they find me far away, discovering new secrets, elaborating new principles. With me every painting is a fresh enterprise. The stencil is my mortal enemy. Since I left Malaga as a boy I have never painted a banal picture or made a boring drawing. However ordinary my subjects may have been, my taste has invariably been that of the aristocrat."

### SPIRIT OF THE TWENTIETH CENTURY

"I have experimented, slaved and suffered agonies of soul in order to free draughtsmanship from the fetters of old conventions, to enlarge the domains of the painter's art; to chart new courses for it; to destroy the cankers that infested it—the blights of the sentimental, the insincere, the vulgar, the trite, and the photographically imitative.

"I have established the truth that a good artist never copies nature; neither does he imitate it. He simply allows imaginary objects to dress themselves with the appearances of things real. Many painters can transform the sun into a yellow spot, but I strive to transform a yellow spot into the sun. I have learned that art is not truth; it is a lie

which makes our dreams come true."

It is fair to ask, "Just how exaggerated are such claims as these?" How fair, for one thing, to have him compare his influence with that of the old masters—Velasquez, for instance, the first painter to influence Picasso's own art? It must first of all be remembered that the old masters became paramount in one country only; that their fame spread slowly; that they usually adopted a single manner of painting and influenced one school of followers; that they made few sojourns into the other arts; usually painted with the taste of their patrons in mind; assumed attitudes that were imposed upon them by Church or State, followed very largely in the steps of another master and, finally, worshipped a good deal—as the camera was then unknown—at the altar of exact representation.

But the fame of Picasso is not limited to any one country. In his 56th year, it is already world-wide. Again, he has mastered many manners of painting and influenced many schools of followers; he is at home in literally all the arts; the thought of patronage and the fetish of camera-exactitude have never been motives in his mind.

### TWO PICASSO SHOWS

During the past season New York has witnessed two Picasso exhibitions. The crowds attending them must have surprised the critics of the old school—the men who are still devoted lovers of camera painting. At those exhibits a thousand people a day paid tribute to the Spaniard's art. Furthermore, while the shows were current, Picasso's works were fetching fantastic figures at the picture dealers' and in the auction rooms. A little drawing by him—5 x 8 inches—executed in pastel and gouache, was shown at a dealer's for \$4,200. An early and somewhat unimportant pen-and-ink drawing of the same size, sold for a little more than \$1,000 at auction. A book of 377 pages appeared—devoted solely to his etchings and engravings. His canvases were selling for what, ten years ago, would have been thought impossible prices. A 57th Street dealer sold an abstract painting for \$24,000. Paul Rosenberg, in Paris, refused \$40,000 for another. Picasso himself refused an offer of \$25,000, from a New York firm, for a picture of a boy in fancy dress.

All these developments are a little amusing—or a little saddening—when it is remembered that at the first American Picasso exhibition, held here in 1911, New York showed no interest in his work whatever.

That first Picasso show was held at Alfred Stieglitz's famous gallery at 291 Fifth Avenue and continued current for a month. It elicited from the old-line critics the half jocular, half malicious reviews which appear inevitable when a new genius is revealed to their gaze. At the end of the show, one item only had been sold, a drawing for which Hamilton Easter Field—after repeated visits and a good deal of bargaining with the Gallery—finally paid the (Continued on page 112)



# LET HELENA RUBINSTEIN PAINT YOUR SUMMER-BEAUTY PORTRAIT

*Dazzling Bronze*



*or Lily-Fair*

Sit in the sun for your summer-beauty portrait...with the sea, the sand, or the mountains as a setting. Take an active pose on the fairway or the tennis court, while the leading beauty-artist of the day paints Portrait of A Lady in Bronze or Portrait of A Lady, Lily-Fair. **SUN-TONIC**—If you prefer to bask in bronze beauty. Science and Helena Rubinstein have combined their powers to make it a simple matter, through a preparation known to smart women the world over as Sun-Tonic. This cooling liquid cream will give your face and body an even tan that will be the envy of everyone you see or know. Nor will a *soupeçon* of sunburn display its angry red to mar your bronze portrait, blister and burn your sensitive skin. And beach flies, mosquitoes and other stinging insects will keep away from you, if you use Sun-Tonic. 1.00. **ANTI-SUNBURN CREAM**—If you prefer to bask in lily fairness, lie on the sand and laugh in the sun's face, cover yourself from head to toe with Helena Rubinstein's new Anti-Sunburn Cream...and you will remain cool and white as a calla lily. Freckles and sunburn? This ingenious new Anti-Sunburn Cream puts them in their proper place—which is NOT on you! It forms a film that filters out the scorching actinic rays of the sun. Rays that leave an ugly sunburn, which results in unattractive "peeling." Anti-Sunburn Cream, in a convenient tube, 1.00. Available at Helena Rubinstein Salons and smart stores.

## Helena Rubinstein

715 FIFTH AVENUE, NEW YORK

Copr. by Helena Rubinstein, Inc., 1937

**N**EW Riviera Tan Make-Up Foundation. Use it for a beautiful, even tan in two minutes! You will look as though you have a real sun-tan. But in a jiffy you can become lily-fair again by removing this marvelous new foundation. 2.00. New Riviera Tan Powder will enhance the loveliness of your tawny tan. 3.00.

**L**IPSTICKS flattering, softening, protective... in the famous Helena Rubinstein Reds. Red Geranium is lovely for summer. 1.00, 1.25. Rouges to harmonize, 1.00. And eye make-up, too.

**F**AMILY Portrait in Oil, Helena Rubinstein's Sunburn Oil, 1.00. Outdoor necessity for the whole family—for men, women and children who wish to tan without burning. 1.00.

**D**AILED Beauty Treatment on land or sea: Herbal Cleansing Cream Special, 1.50, 2.50, 4.00. Youthifying Tissue Cream, 1.00, 1.75, 3.00. Town and Country Make-Up Lotion, soothing, cooling, refreshing, protecting—and so flattering. 1.50.

**H**OME Bathing Note: Foamy Pasteurized Milk Bath, cooling, exhilarating. 1.50 to 10.00.

PARIS .. LONDON .. CHICAGO .. BOSTON .. DETROIT .. LOS ANGELES .. SAN FRANCISCO .. TORONTO





Thoughtful givers invariably select Martex for the bride because they know that there are no lovelier, longer wearing bath towels than Martex. For forty years Martex towels have been famous for quality. Extra soft, extra fluffy in texture . . . and with a plied yarn underweave which holds every soft thread in place. Your store will monogram Martex towels at little extra cost. The *Tuxedo* pattern (white borders) and *Rio* (colored borders), shown here, are standard Martex patterns which will never go out of style and which every bride may add to later on. At lower left, *Bubbles* and *Floral*, the new three-fibre Martex Dry-Me-Dry Dish Towels (U. S. Pat. Pending). Wellington Sears Company, 65 Worth St., New York, N. Y.

Monograms courtesy of Mosse, Inc., New York City



**Martex**  
bath towels



## BREAKING ON THE BEACH

(Continued from page 43) Spend a good respectable sum on your slacks. Look for the tailored, untricky kind in the same league as your husband's flannels—the legs straight, and with none of that plus-four wideness. Pass by cold the musical-comedy type all embellished with what-nots, the run-of-the-mill gob's trousers, and the happy-go-lucky slacks affected by college boys. And where, last year, you stuck slavishly to white, grey, or navy-blue, branch out this year with such vivid colours as cyclamen-pink, mauve-blue, chartreuse, fuchsia, or yellow.

Be kind enough to your slacks, what with cleaning and pressing, to keep them from bagging at the knees—slacks without knife creases are no more excusable on a girl than on a man. Don't, however, overdo the masculine effect. Soften any severity with truly feminine trivia—flowers pinned on your lapels, enormous gold jewelry, huge bright handkerchiefs thrust into your pockets, a blaring-bright turban (that matches a scarf) wound around your head, or a beautiful red crocodile belt and a red crocodile bag.

### BUT GO FEMININE

Help yourself to tailored shirts—the fine English broadcloth ones you get in the riding department. Wear them unbuttoned half-way down to your waist—not a timid one or two buttons, but three or four; then circumvent all that exposure by tucking a gay scarf around your neck inside your collar.... Get a dark red or blue shirt, and mark it as yours with your own initials embroidered on it. Or give way to stripes—awning-stripes, barber-pole stripes, grating-stripes, or assorted stripes bright as a circus.

In an irresponsible mood, get a laugh with a pair of peasant-printed cotton socks, worn with your white slacks.... Or let your shirt-tail (if it's short enough) swing out over your slacks, little-boy fashion.... Have gloves made to match your slacks, same colour, same fabric.... Have a thin black jersey jumper-sweater, which you put on and roll around your hips like an Apache dancer's.

As for the slacks that you put on and wear for dinner at little boat clubs and beach casinos, strive religiously to see that they're very *soignée*. That goes for yourself, too—otherwise you'll give a just-off-the-beach impression. And that's not the idea. Immaculate white sharkskin slacks worn with a little Eton jacket of bright flannel will do much for you.... Or, if you look very much a worldling, you might venture Chanel's blazer-striped jacket of sequins.

Don't even try to get along without a beach coat—you'll wear it back and forth from the beach, on the sand when the sun dips behind a cloud, or just because it's so becoming. Molyneux has done a beauty—long, marvelously cut, of white silk tussur, and tailored as precisely as a town coat.... Or have a classic polo coat made of white towelling.... Last winter in Palm Beach, scores of women wore long double-breasted coats of quilted cotton in white or brilliant colours—that's a thought for you.... Try a pure white rain-coat—the thin, almost transparent

variety—for a beach or boat coat.... Or dig up a Chinese coolie coat (from one of your town's Oriental shops) like those Schiaparelli has introduced.

If you're a terry-cloth partisan, a white or natural coloured coat lined with bright cotton or dark marron-red linen looks newest, especially when you supplement it with a bathing-suit to match the lining.... An emerald-green terry-cloth coat over a white bathing-suit is pretty spectacular, too.

For fun, get yourself a one-piece pyjama of denim, made like mechanic's overalls. Its back is practically non-existent, and a brief, childish bolero goes atop. To pinion your hair, add a twisted, crownless turban or a braided straw wreath—either of which would go to prove that you weren't serious about the mechanic business.

As an alternative to slacks, wear a short full skirt; Lelong is turning out both the circular and the wrap-around types, with a sort of Caribbean influence, banded in vivid colours. And don't forget that when you're wearing shorts, nothing can civilize you in shorter time than a button-up-the-front skirt.... Have at least one peasant apron to tie on over your bathing-suit; perhaps one in the fishwife fashion, like the aprons that several women took back to Palm Beach from France. Those are great shirred things of peasant-dyed cottons, the circumference tremendous, the length just clipping the ankles. Or you could have a scanty striped apron like one a beachcomber would wear, flipping about the knees and no further.

On your head, it seems to be either a wrapped turban or an enormous sun-hat of natural straw.... The little *calot* in every colour is all over the landscape.... Generally, the big hats aren't much more than brims, which shadow your eyes and isolate you from glare. Half the time you wear them plunked down over a turban.

### SUITABLE ACCESSORIES

Don't carry town bags with beach clothes—it's out of step. Have instead a bag of straw, white Cellophane, quilted cotton or percale, or linen. One triumph is a bag of coarse natural linen bound in red leather—sort of a twin bag, with one side holding your ordinary field equipment; the other, rubber-lined, guarding your bottles, lotions, and other path-smoothers. Schiaparelli's mail-man bag with the long handle has, as you've wished, been adapted to the beach; the strap can be shortened so the bag is like a satchel. What's more, it's completely fitted, and covered with striped canvas.

Never, even if you have to go barefoot, wear high-heeled shoes with slacks or shorts. There are all sorts of beach shoes to keep you diverted—the newest seem to be aping town shoes and creeping up on the insteps. Many of the sandals wrap pretty high, giving you more support, so you won't flounder in sand.

The idea, when you go to a beach, is to relax—but this doesn't mean letting yourself go. Choose your costumes carefully, put them together with a knowing eye, and keep up with your grooming, then you and the waves will break on the beach with equal cachet.

# MAKE-UP REVOLUTIONIZED!



## LADY ESTHER ANNOUNCES TWO, NEW MAGICAL SHADES OF FACE POWDER!

**Two Amazing New Shades That Are  
Literally Transforming in the Beauty  
They Give You Under the Most  
Searching Sunlight or the Unkindest  
Artificial Light!**

By *Lady Esther*

Two new shades of face powder, the like of which you have never before seen!

Two new shades that give face powder a magic that has never before been known!

To look at these shades in the box you would just think them two new strange shades of face powder. You would never imagine them to have any marvelous effect.

But they are literally transforming! They do things for you that face powder has never been known or dreamed to do. (I do not merely claim this, I have proved it on the skins of more than 10,000 women.)

These shades impart the full magic of color. They do not confine themselves to your skin or your face. They extend themselves to your whole personality. They definitely flatter. They definitely "glamorize." They create a new "YOU"!

They are striking examples of the power of color!

### A Dramatic Shade for Day

Daye and Nihte I call these new shades of mine.

Daye is primarily for daytime wear. It is a luscious golden tone, magical in its effect. It is a *dramatic* shade. It is young and exciting. It gives you the freshness of a Spring morn, the glow of the heart of a rose. It creates a gay

beauty that is preserved under the most glaring sunlight.

### A Romantic Shade for Night

Nihte is primarily for night-time wear. It is a *romantic* shade, suggestive of moonlit waters and soft music. It casts a pearly radiance about you. It gives your skin a transparent look, as if the moon shone through it. It creates a soft ethereal beauty that can challenge the most unsympathetic artificial light.

### At My Expense

These new face powder shades and their effect can no more be described than can a radiant dawn or a glorious sunset. They have to be seen to be appreciated. That's why I offer to send a liberal trial supply to every woman in America.

Just send me your name and address and by return mail you will receive generous packets of both Daye and Nihte shades. Try on each shade, Daye during the day and Nihte at night. See what each does! Step up your appearance, your whole appeal. You will be more than surprised and delighted with what your mirror shows you and your friends tell you.

Mail coupon today for your free packets of my new Daye and Nihte shades of face powder.

(You can paste this on a penny postcard) (34)

**FREE**

Lady Esther, 2024 Ridge Avenue, Evanston, Illinois

Please send me trial packets of your two new face powder shades, Daye and Nihte.

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City \_\_\_\_\_

State \_\_\_\_\_

(If you live in Canada, write Lady Esther, Toronto, Ont.)





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**H**EEED the call of France...land of glamorous contrasts...rugged coasts and sunny satin beaches...crystal mountains...and lakes that are gems of continental charm.▼ Plan an always-to-be-remembered vacation in the provinces of France where modest tariffs welcome you to hotels, inns or pensions hidden away from the world.▼ Renew your faith in the crimson-lit beauty of Bourges cathedral...revel in the art treasures of antiquity.▼ Visit quaint Le Folgoët, founded in Breton legend...Rocamadour's rock-poised shrine...Grasse of the glowing jasmine fields...Tulle with the staircase streets...Belfort where Bartholdi's Lion guards the ancient citadel.▼ Flower marts in the shadows of romanced chateaux...gay clatter of Provincial Fairs...the Promenade des Anglais for *joie de vivre* along the sparkling Mediterranean...and that great motor-thrill, the Route des Alpes or over the Pyrenees to the Basque Country.

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## THE CASE OF PABLO PICASSO

(Continued from page 108) princely sum of \$12. Poor Mr. Stieglitz was so humiliated at having to send only \$12. to Paris that he himself paid \$80. for one of the pictures.

Picasso's life has been devoted to making discoveries; creating new values and forms in art; searching out new vistas of speculation. In an age as self-conscious as our own, he seems the only painter who has been able wholly to submerge himself, to see, with second-sight, to work in a mood of detachment, almost as if his spirit were disembodied. If Picasso had never lived, future ages would be hard put to it to measure the shifts, heat and turmoil of our time. This task of interpreting the spirit of their era was never a problem with such painters as Gauguin, Seurat, Redon, Rousseau, and Van Gogh. But with Picasso it has always been a major consideration.

Even as a child he was a prodigy in art. When only twelve, he painted with remarkable ease and authority. His "Little Girl with Bare Feet"—painted when he was fifteen—is so fine and accomplished a portrait that it might well be confused with the mature work of another master.

### HIS VARIOUS PERIODS

Being a Spaniard, he began his career as a follower of Velasquez. But in 1900, when he arrived in Paris, at the age of twenty-one, he realized that Velasquez could hardly be fitted into the mosaic of 20th Century life. Accordingly, he subjected himself to the influence of Toulouse-Lautrec, with the result that he soon became a Romantic Realist. He carried a little of that early Lautrec influence into his so-called Blue and Pink periods (ending in the year 1906).

In his Blue and Pink periods he painted a succession of harlequins, despondent people, *saltimbanques*, poor people, impoverished children, frail young girls and sad old men. Later there followed other manners, all of which, as if by some process of alchemy, are irradiated and dominated by his powerful personality. Among these periods there was that of African art (1907); the period of the Cézanne-like still-lives; the Cubist period (Picasso and Braque invented Cubism in 1910); the period of stencil-like gouaches (small, flat compositions); the period of heroic and monumental female figures (1921); then the decorative still-lives (with still a trace of Cubism in them); the Dinard period (prehistoric aspects of figures); the Greek vase period; then a phase with figures somewhat resembling those in the wrought iron work of the 8th Century; then an almost Freudian period in which we are shown the evolution of forms (human and material)—and, finally, the mosaic period, to which we can later pay more attention in this article.

Since 1933, Picasso has devoted most of his time to poetry—which he writes in Spanish; to sculpture, to etching and to book illustrating, a field in which he has felt so much at home that he has illustrated ten books, decorated ten more, and published a goodly number of etchings, both singly and in suites.

One of his illustrated books, the *Metamorphoses* of Ovid, was issued in one volume, and placed on the mar-

ket here at \$400. The most amazing of his illustrated books is probably Balzac's *Le Chef-d'Oeuvre Inconnu*, a volume issued in Paris by Ambroise Vollard, in 1931. For that book he executed a series of etchings and wood-blocks no one of which exactly illustrated the text but all of which were pitched in the mood and spirit of Balzac's story. Picasso's theory, in executing these etchings, was that anything like an exact or literal illustration of a story is usually, if not superfluous, at any rate boring, and that an artist in such cases should attempt to marry his mood to that of the author, but not to duplicate it exactly; much as an accompanist marries his piano to a voice, harp or violin.

There is another and final point that must be made about Picasso: his gift for reverie, in other words his ready access to the unconscious. A French critic, in commenting on this gift, has pointed out that though intelligence seems always to shine through his work, there is also in it a great stillness through which we can hear the fall of a thought, like a dead leaf dropping on dry ground. He escapes into a dream and returns with the most astonishing captures for us. No one else can so enchant us with tales of far-off places which he has never seen. There is in his soul something which makes the most ordinary objects seem extreme; a power which augments the heat and intensity of things.

### THE GIRL IN THE MIRROR

The painting which is reproduced in colours, on page 71 of this issue of Vogue, is an example of a late phase (1932) in Picasso's art. It is a phase which has been called his period of mosaics. The picture, which shows us a single figure reflected in a mirror, is avowedly an experiment in two-dimensional painting. The artist has made no attempt in it to introduce perspectives or to create modelled or built-up forms. The composition a good deal suggests the mosaics of the 13th and 14th Centuries, but is expressed, of course, in terms of our own age. Curiously enough the treatment of the figure—particularly the torso and breasts—a good deal resembles that in some of the figure mosaics in St. Marks at Venice. Critics have also compared this period in Picasso's painting to French-Gothic stained glass windows. We see in it the same insistence on resonant colour, the same two-dimensional plan and the same substitution of decorative design for literal representation.

In pictures of this type, Picasso uses pure colours, straight from the tube and free from any admixture on the palette. To paint in this way involves a serious hazard, for the reason that crude colours, when juxtaposed, have a disturbing way of throwing the chromatic scale of a picture quite out of balance. But we see how successfully the crude yellows, reds, blues and greens help to build up the design and give it its almost magical force. In other words, in the hands of Picasso, this trick "comes off," and that may be said, with equal truth, about all of his thousand and one experiments in art. His tricks, no matter how revolutionary, have an inevitable way of "coming off."



# Boy Scout Jamboree

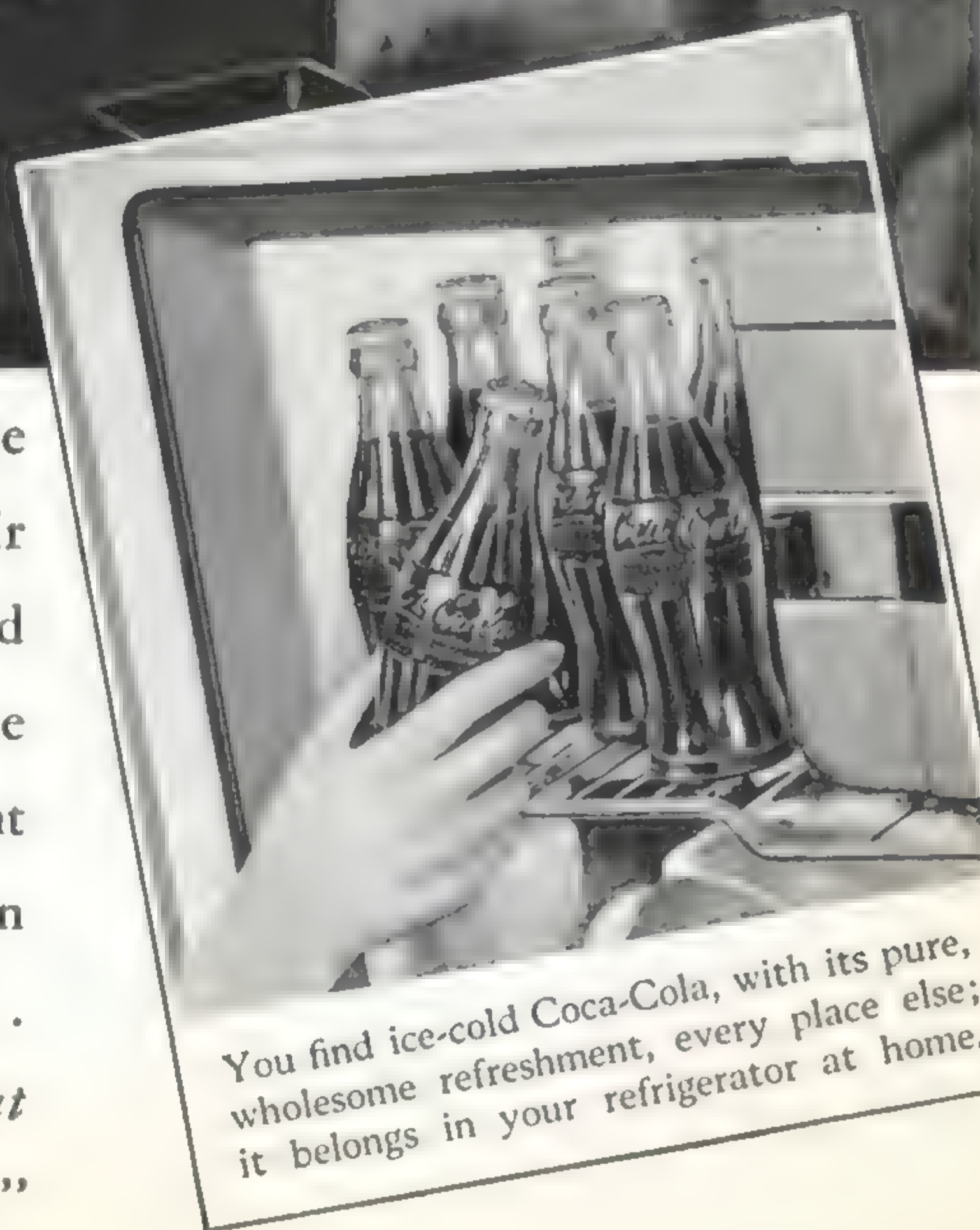
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When you're hungry, you are thirsty, too. Ice-cold Coca-Cola is a natural partner of good things to eat.

"On to Washington," shout the Boy Scouts of America...for their first National Jamboree. Ice-cold Coca-Cola will be there...at the soda fountains and refreshment stands of the city and in canteen tents at the vast encampment,... to make a pause *the pause that refreshes*. "On to Washington!"



You find ice-cold Coca-Cola, with its pure, wholesome refreshment, every place else; it belongs in your refrigerator at home.



# GERTRUDE NIESEN

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You've heard Gertrude Niesen over the radio! Or in "Top of the Town". In her new home you'll find this G-E clock—the "Haverhill"—a chime model of striped mahogany. . . . . \$26.50.

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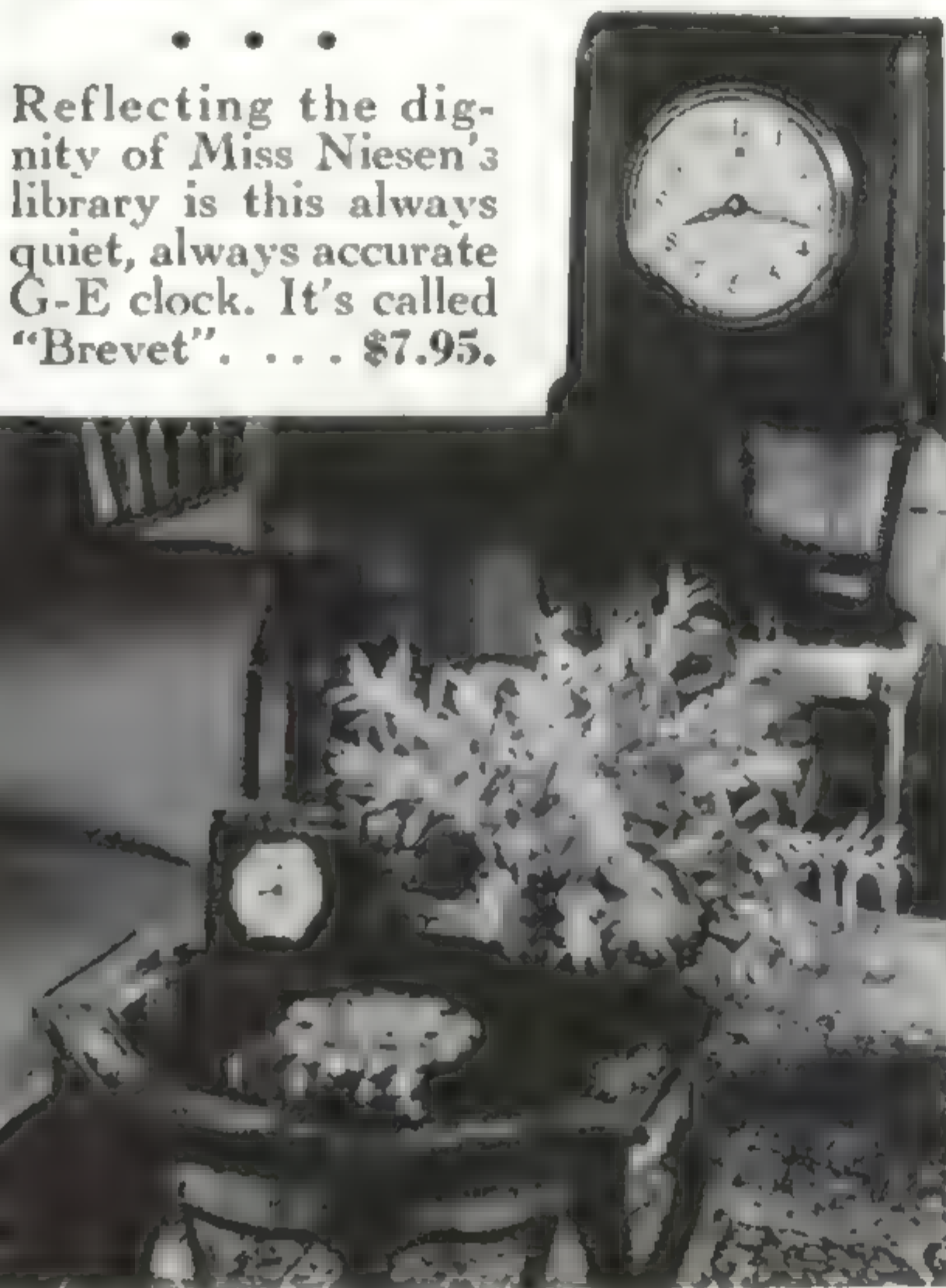
There's close harmony between the appointments of Miss Niesen's dressing table, and the little silver G-E alarm clock that wakes her every morning. The "Geneva" (below) also in gunmetal grey or midnight blue glass. . . \$5.95.



*You naturally want your home furnishings to be smartly harmonious. G-E's wide variety of styles makes it easy to choose a clock for every setting. See them wherever good clocks are sold.*

Radio programs are timed to the split second. That is why when rehearsing at home Miss Niesen depends on the G-E "Duncan". Blue or black Catalin, with gold ball feet. . . . . \$3.95.

Reflecting the dignity of Miss Niesen's library is this always quiet, always accurate G-E clock. It's called "Brevet". . . . \$7.95.



## DISCOVERIES IN BEAUTY

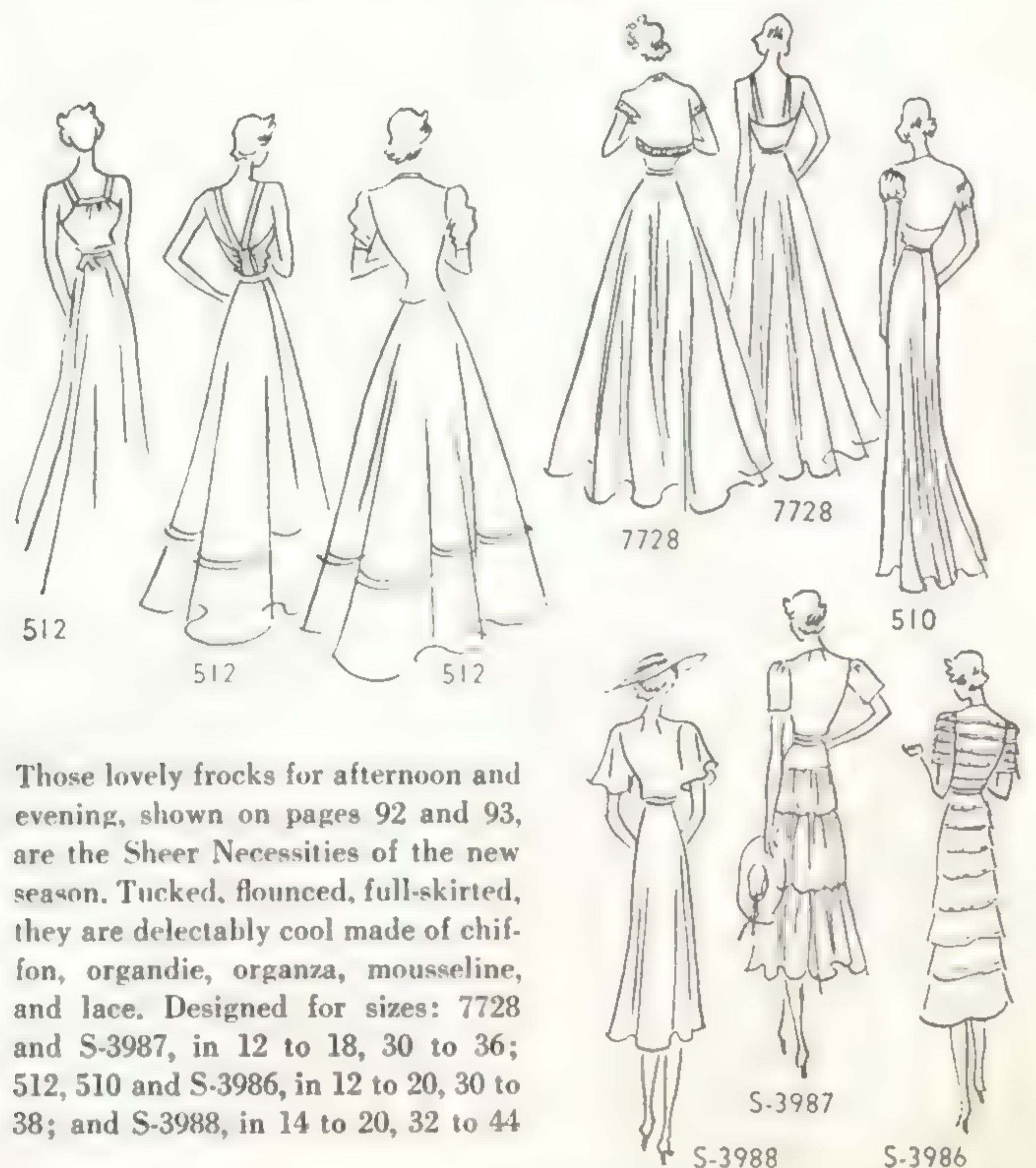
(Continued from page 102) remarkable things in the way of giving a fresh, delicious cleanliness to your mouth. This is Dr. Brown's Bi-Carb Tooth-paste, made from a dentist's formula and manufactured under his supervision. Every one knows how good bicarbonate of soda is for your teeth, and some dentists even recommend it as a dentifrice just as it comes from the tin.

In this tooth-paste, bicarbonate of soda is the chief ingredient. Also, the paste is remarkably soluble in water, which is also fine, since no minute particles remain to irritate gums. We like to know that it is good for us and makes our teeth white. But we enjoy even more the infinitely fresh, cool taste it leaves in our mouth. You can buy Dr. Brown's Bi-Carb Tooth-paste at Saks-Fifth Avenue in New York.

Practically at the moment you read this, the Hudnut Roof, which has blossomed forth again for the summer, is the scene of a Badminton tournament, with some of the crack players around town, as well as some who only started their Badminton careers on this roof last summer, participating. This roof is one of the few places in all New York where you can play Badminton without going out of town, and you can have lessons there with Teddy Rericha, who is one of the most able teachers we have ever seen. If you play a good game already, Mr. Rericha will make it better, and, if you are a beginner, he gets you out of that class in amazingly few lessons.

Even if you don't go in for Badminton, the Hudnut Roof is a summer oasis. You can lie in the sun, which is such a different sort of heat from that you have left on the pavements below, drink chilled fruit- or vegetable-juices, and have a cool shower. You can even plan your sunning for late afternoon, bring your dinner-clothes with you, dress in one of the pleasant dressing-rooms, have a fine make-up, and go out refreshed and lovely.

## DESIGNS FOR DRESSMAKING



Those lovely frocks for afternoon and evening, shown on pages 92 and 93, are the Sheer Necessities of the new season. Tucked, flounced, full-skirted, they are delectably cool made of chiffon, organdie, organza, mousseline, and lace. Designed for sizes: 7728 and S-3987, in 12 to 18, 30 to 36; 512, 510 and S-3986, in 12 to 20, 30 to 38; and S-3988, in 14 to 20, 32 to 44

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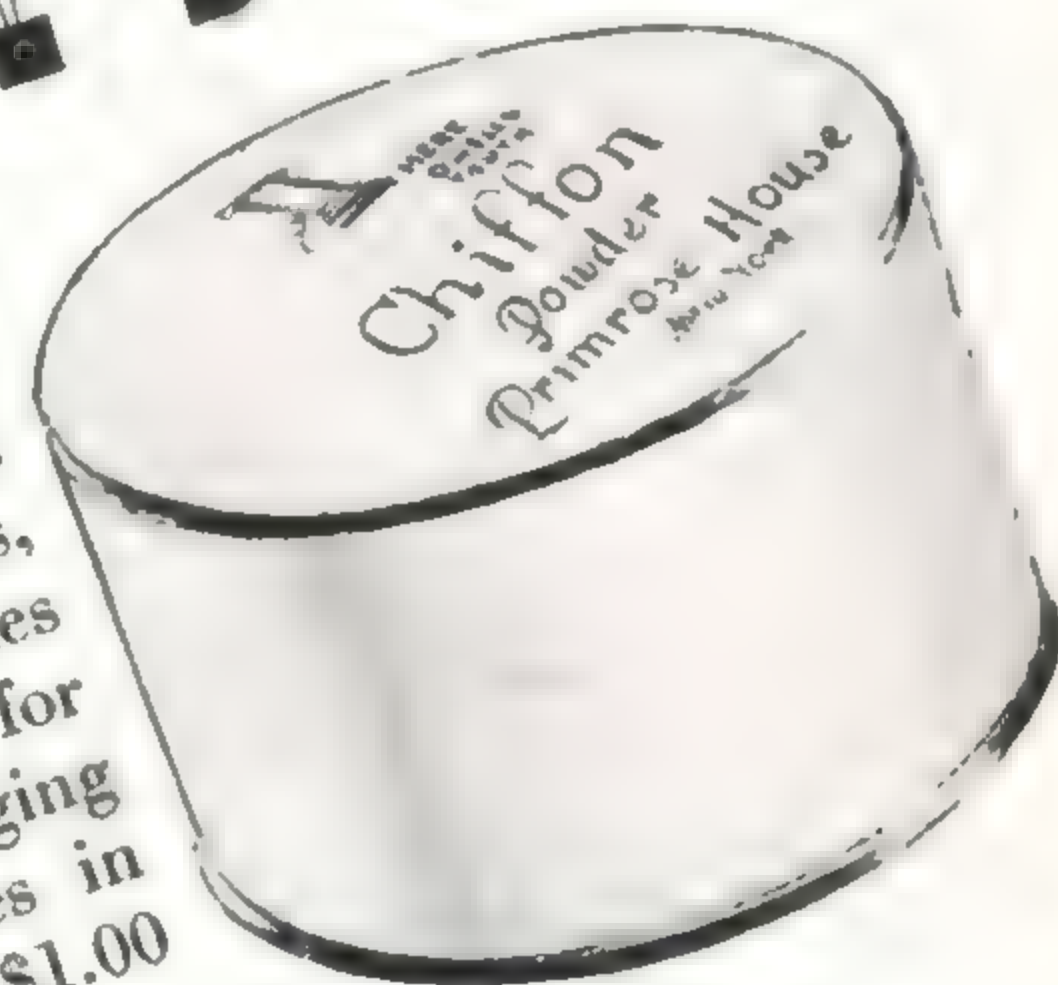
# Chiffon

Primrose House presents Chiffon—an entirely new type of cream for cleansing, softening and refining the skin. Not a liquefying cream—not a cold cream—a new cream, unique in its formula and texture. A perfect cream for any type of skin, but especially beneficial to fine-grained and dry skins. At the better stores, \$1.00.



# Chiffon

Chiffon Powder is so fine in texture that it actually appears a part of your skin. It gives your face an exquisite softness, so very natural that its beauty becomes your very own. Yet it will cling for hours without ever caking or clogging the pores. Chiffon Powder comes in eight alluring shades, \$3.00 and \$1.00 the box at the better stores.



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Their lovely fabric is woven of Bemberg yarn — that's what makes them so soft and flattering. Left:—a sunny floral print beautifully tailored and revealing many striking dressmaker details ... in navy, brown, wine and green and sizes from 12 to 40. Right:—a more fussy frock in big polka dots ... charmingly accented with lingerie trimming to make you look fragile and feminine ... in navy, black, brown and wine with white dots and white with navy, black, brown \$7.95 and wine dots... sizes from 12 to 20.

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## EXTREMITIES OF BEAUTY

It is the *petits soins* that do the final, flawless job of grooming.

Here (and on page 117) are five examples of this fact in the time and care that five *soignée* Frenchwomen give to the beautification of their hands and feet. All have personal convictions about what is best for their own type, even in the grooming of hands and feet. They keep appointments with their manicurists and pedicurists with clocklike regularity. They choose their polish and have it applied with a thought for the shape of their nails and the colour of their skins. They believe in exercise for the feet, to which they give extra care in summer, when they are more on view in evening and beach shoes.



Comtesse Chandon de Briailles always has her hands taken care of at her hair-dresser's in Paris. She likes the way Madame Léo at Calou's covers her nails entirely (even the white moons), with yellowish-red "Muscadin" polish—beautiful with her tanned skin. Her nails are polished with an amusing buffer, fat and soft like a small cushion



Comtesse Madeleine de Montgomery is faithful to Tahoa-Wang, the Chinese pedicurist who sits down on a cushion on the floor, surrounded by his instruments and bottles. After her feet are done, the Comtesse lies down for a few moments with her feet elevated. She massages her feet with cream and wears Coty's Chinese lacquer-red varnish



SCHALL, PARIS



## EXTREMITIES OF BEAUTY

Comtesse Gérard de Moustier never has her feet touched by any one. She keeps them strong and supple by Spanish dancing and uses Yvonne's nail polish in dark red



Princesse Jean Poniatowski, very busy all day long at Schiaparelli's, runs between a fitting and a lunch engagement to have her feet taken care of. Mr. Henri, of the Pharmacie Internationale, keeps them slim and lovely. He uses an electrical pedicurist's machine, which he handles very softly and quickly. It has a fine electrical file and a special instrument to massage the soles



Mrs. Robert Lounsberry goes to Peggy Sage on the rue Saint-Honoré. There her nails are beautifully shaped and covered completely with "Rust" red varnish, which she wears for both daytime and evening. Mrs. Lounsberry always has the Peggy Sage special hand massage, and at night she puts on the Hand Cream Mask and rubs it in for ten minutes. She uses cuticle oil while bathing



SCHALL



# Brewster Hats

*Tailored-to-type*



Brewster Hats are "Tailored-to-type". They are cleverly designed to fit your face as well as your head. "Nassau", above, is but one of Brewster's many chic variations on this theme. You'll cherish its ultra-smart manipulated crown, its rakish "swing" brim, and the refreshing beauty of its simple lines. Brewster felts, Four and Five Dollars. Straws, Four Dollars, Five Dollars and upward.

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Slips

A TRIM, svelte garment of famous Pepperell Rayon, in the alluring new crepe finish. May be shortened by cutting at the hemstitching to suit the figure. Bias cut—and best of all, designed and tailored by M. C. Schrank Co., 152 Madison Avenue, New York City, to retail at about \$1.50 at good department stores everywhere. Pepperell Manufacturing Company, 160 State St., Boston, Massachusetts.



## "ME, I'LL TAKE THE FRENCH"

(Continued from page 70) I protested, "I must get in. Those people in there, how do they get in?"

But of course, my little man told me simply, they used the back entrance on the rue du Belvédère. So we chased back through the wilderness, and, once more on the street, I picked the thorns out of my stockings and gave my guide two francs, thanking him politely. He stood looking after me as I went along to what used to be the service entrance, shaking his head and murmuring "Ah, ma pauvre dame, ma pauvre dame..."

### I WALK INTO THE PARLOIR

Nobody answered the bell when I rang, so I pushed open the door and went in, finding myself in the *parloir*. It looked about the same as I had remembered it—a photograph album on the marble-topped table, and brocaded chairs set stiffly around the walls. But the three nails of Napoleon's canopy were gone. And the whole place smelled different somehow. I remembered its good, sturdy smell of lentil soup, lilacs, chalk, black school aprons, and Princesse, the fox-terrier... now the air was clean and colourless. Nobody seemed to be around, so I went on into the vestibule. The same two marble busts were there—of Diana and another goddess whose name I never had found out. But Diana and her companion looked down forlornly now upon an astonishing array of switchboards installed opposite the staircase and operated by three grave young women wearing spectacles.

One of them took off her headpiece and asked me if I was looking for some one. I said uncertainly, "This was formerly the *pensionnat* Morel de Fos?" Yes, she told me politely, but not since many years. I asked her if she knew what had become of the school, of Mlle. Emilie, Mlle. Marie... She lifted her shoulders and made a little French, dismissing sound with her lips. *Ces dames*, she said, were both dead, and the school existed no longer. I thanked her and started to go away. Then I noticed two pale young men walking up and down the vestibule. "What kind of establishment is this now?" I asked the young woman at the switchboard. She said, "It's a lying-in hospital."

Well, I will never know positively whether my little workman in the blue shirt thought I was a tourist taken suddenly with child, and in a big hurry to get into the *maison d'accouchement*. It will make a mildly amusing story to tell at dinner sometime, I thought, driving back to Paris. But my throat ached somehow, and the trees of the Champs-Élysées and the outline of the Arc de Triomphe ran together and sparkled when I looked at them.

I kept thinking of all the times I had been to Paris since I'd gone to school there, and how easily I could have gone out to 3 rue du Pavillon before it was too late. I hadn't gone because, every time I got to Paris, it seemed more and more impossible to tear myself away from my American pals in the Ritz bar. This very afternoon I was meeting some Americans there for cocktails. I told the driver to take me to the Ritz, *côté* Cambon, and I went in and stood at their table. "This

is a fine place in its way," I said, not sitting down, "but for all of me it can take itself and go jump in the lake." I walked over to the Tuileries and listened to a band concert for a while, and then I went back to my hotel and called up all the French people I knew.

After that, I went French as far as it's possible for an American from away back, who likes her own country pretty well, to go French. Fortunately I spoke good French, having learned it early and in France, and it didn't take long to recapture that purely pleasant feeling of animation and gusto that comes from speaking and hearing nothing but French—you darn well *have* to open your mouth and move your face around to talk properly in French, and I don't know any series of facial massages that's better for improving the general appearance and lifting the spirit.

I got so that I thought in French, and even dreamed in French; and French humour, which is simple, became irresistible to me. I loved it when, as I was driving through Paris with a Frenchwoman who drove her own car, she bumped the mud-guard of a taxi alongside and the taxi-driver leaned out and asked her with the exquisite scorn of a male driver for a female driver, "*Il n'y a pas de chaussettes à raccommorder chez toi?*" And there was a joke that raged up and down the beach at Juan-les-Pins later on that seemed screamingly funny to me. There wasn't much to it—when you wanted somebody to go in the water with you, you grabbed them by the hand and shouted, "*A l'eau! A l'eau! A l'eau!*"... that's all. But it sounded like "*Allô! Allô! Allô!*", which is what you say on the telephone, see? I guess I was pretty French by that time.

### SHOUTING IT OUT

I found out, in my strange new discovery of France, that the French think of Americans as an angry race, just as we are apt to think of the French as an angry race. This is because French people and Americans do so much shouting at each other in an effort to make themselves understood. Americans keep on thinking that if they talk loud enough to a Frenchman, he'll get it sooner or later. And, since shouting is just as contagious as whispering, the Frenchman begins to yell back at the American, and each one thinks that the other is in the last stages of fury. The French may be more excitable than we are, but it seems to me that Americans are more unreasonable. One man from Chicago, who was making his first visit to France while I was there, complained continually that he was having a rotten time. "I don't understand the language," he kept saying. One day I ran into him when I was having tea with a Frenchman who spoke perfect English, at a restaurant in the Bois. The Chicagoan came over to our table, draped in gloom, and went through his usual refrain. "I don't understand this lousy language," he moaned. "Did you think you would, when you came?" my French friend inquired politely.

This slight and sentimental recollection of the French is not meant to be an authoritative report. I wasn't



## "ME, I'LL TAKE THE FRENCH"

consciously doing any research into French character or customs—I was simply having a lovely time with the people who, of all people on this earth, I think, are the best to have a good time with. When I think about it, I remember chiefly little things . . . the inn at Ainhoa, in the Basque country, where the *ysarra* was especially golden, and there was an old-fashioned rope-swing in the garden; a lunch at Noirétable, in the Bourbonnaise Mountains, where two grave French business men recited romantic poetry across the table from one o'clock until four, and I ate so much I had to walk two miles afterward through the loveliest country I ever saw; the hills of Juan-les-Pins in the moonlight, and six of us walking abreast and singing,

*"Quand un vicomte  
Rencontr'un autr' vicomte  
Qu'est-ce qu'ils s'racontent?  
Des histoires de vicomtes!"*

I remember, too, the tower of the old church at Ciboure where I stood with a Basque, a big, dark, laughing kind of man, and saw the tears come into his eyes as he looked out over the peaceful, sunny fields and harbours of his own country to the black, incessant surge of smoke that rose from the war in Spain and blotted out the sun just the other side of the Pyrenees.

### THE FRENCHMAN IS A GENTLEMAN

Fragmentary as these recollections are, I couldn't help finding out a few definite things about the French, and one of them is that the American conception of a Frenchman as a naughty fellow with an eye to the main chance as far as women are concerned is all wrong. At least, they are not that way any more than American men are, or any more than is flattering and entirely acceptable to a normal woman. The exquisite manners of French husbands toward their wives are too well-known to need any comment. But the Frenchman's great quality in his treatment of women, which has never been sufficiently appreciated, is his tireless solicitude.

Sometimes, I admit, he carries it a little far. The night before I left Vichy, a pretty attractive Frenchman asked me to go for one last stroll. We walked down the leafy avenues in the cool dark, talking that mixture of *sous-entendre* and plain common sense which is French conversation, and presently we stopped at one of the little *buvettes* where you drink the waters. My Frenchman handed me a glass of boiling hot *eau de Chomel*, and stood watching me tenderly while I drank it. Then he said he had something of the greatest importance to say to me. "Yes?" I said, looking up at him, starry-eyed. "N'oubliez jamais," he said to me in a deep, thrilling voice, "*de soigner vos intestins.*"

### COMPLICATED BUT NICE

Another engaging quality in a Frenchman, it seems to me, is his habit of identifying himself with a woman by the way he speaks to her. For instance, "*ma petite*," which is the accepted American idea of a French term

of endearment toward a woman, is actually pretty well reserved for children and grisettes. A Frenchman who is fond of a woman calls her "*mon petit*" because, to his way of thinking, shifting her into the masculine gender identifies her more closely with himself. This is complicated and French, and pretty nice, I think. There is, of course, no end to the variety of "little names" a Frenchman can think up. There was one man who used to call me "*ma grande gosse*," and another who, when he found out that I had a son, simply sat and looked at me day after day with all affection, murmuring, "*Petit-e maman, petit-e maman.*" I am five feet seven inches tall, and my son is ten years old, but as far as he was concerned I might have been wearing a halo and brooding over an infant in my arms.

I hear a good deal about the practical and financial aspects of having a good time in France. Americans have been saying for years now that they are always overcharged for everything there. I suppose they are—after all, the French are a logical race. When thousands of us Americans poured into their country after the War and began buying everything in sight and tipping waiters and porters more money than they had ever seen before, the slightly startled French had every reason to believe that that was the way that Americans liked to behave, and to expect them to go on behaving that way. Personally, I never saw anybody overcharged in France except the people who are overcharged at home—the Americans who, wherever they are, think they have to buy up all the champagne in the place and overtip in order to get good service. And I have never been able to understand why an American man who will contentedly pay seventy-five or a hundred dollars on a tour of night-clubs in New York gripes like anything when the same kind of party costs him about the same amount in Paris.

### IT'S THE APPROACH

The reader is allowed at this point to arise with the crack that I had an easy time in France because I spoke French and spent most of my time with French people. But I spent a good deal of time travelling around alone, too, and the language you happen to speak doesn't matter, really, it's the approach, and the inflection. If you tip a porter five francs, for instance, and smile at him with a deliberate air of ending the transaction, he will take it and thank you for it; if you tip him ten francs doubtfully, he will instantly clamour for fifteen. One great thing about the French is that you get exactly what you expect from them.

I'm going back pretty soon to find out all the things I have left out of this article, which is necessarily superficial because I seem to have just discovered France. But in the meantime, whenever I hear people talking about camaraderie and sheer fun in England, Germany, or any other European country (and I've been to a good many of them), the recollections I've just put down come back to me, and I can't help saying to myself, "Me, I'll take the French."



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## THE VICTORIOUS SOUTH



GOTTSCHE

The entrance gate to historic Mepkin Plantation, Mr. and Mrs. Henry R. Luce's place in South Carolina

(Continued from page 79) find this South a huntsman's paradise for duck and doves and wild turkey and deer and quail, which, certainly, it is. They frankly like the climate, which is mild, but far more invigorating than Florida's. But more significant, if seldom admitted, is this reason: acreage, by Northern standards, is cheap. One may purchase a ten-mile mess of pine barrens and three or four miles of riverfront for the price of three acres of squat nursery shrubbery and a grapefruit-strewn bit of Connecticut shorefront. And ten square miles, no matter how you look at it (and even an able-bodied man can't get around to looking at it all), is enough land to give you quite a baronial feeling.

### SOUTHERN ARISTOCRACY

You know what it does to you to know you own as far as the eye can see, and to have twenty black plantation hands—or rather black faces—you can't tell one from another—bow as you pass, and say, "Yas, suh, Boss?" I'll tell you. It makes you feel like a "Southern aristocrat," and even more than getting his limit of quail, your Northerner-Southern plantation owner just loves to get that feeling. I sometimes doubt that Southerners take that as a compliment, but if it isn't I never saw a compliment in my life. Oh, the North's nostalgia for the South, for that fast-fading and overdrawn aristocracy when the white American man believed, and had perhaps cause to believe, he was master of everything that came out of, and every one who tilled, the earth! What the Throne is to England, the lofty pillared plantation porch, now reminiscently, seems to be to the powerful-worried gentry of the North.

And still, none of these were reasons why we "bought into the South." It was the third, and I believe, the best reason: we fell in love with the way that part of our country (if a Northerner may be pardoned for the presumption that the South is also his) looked. Most especially, we fell quite hopelessly in love with a great grove of live-oak trees. There are those who say the South has little which is unique to offer that can not also be found in other parts of this country. Certainly Ole Man River starts Rolling along in Ohio, ducks can be shot on Long Island, roses and azaleas and palms and bougainvillea blossom as well in California, spirituals are more

lustily sung in Father Divine's Harlem, the only mint juleps I ever had fit to drink were in New York's own "21"; and whole hunks of scenery are just as lovely in the East, the North, the West.

But a grove of live-oak trees! Now, they, suh, like Southern belles, can not, do not exist anywhere else in all this world! Their monstrous, graceful, Gothic-arching limbs, hung with tattered, mysterious silver veils of Spanish moss are surely as unique as, and *more* alive than, Chartres Cathedral. It was to have the gracious privilege of living a little while each year in their splendid, sad, and spreading silence that we bought "a plantation in the South."

"Mepkin," of course, is more than just a grove of live-oak trees (though if it were only that, I protest it would be enough). It has its slow river, whose shores are cut into Martian fields by old rice-banks, and a high, handsome bluff, and fine, proud, long-leaf pine forests, and its woods which are rich with cypress, glowing in the winter with scarlet holly, white in the spring with a blizzard of starlike dogwood, and the green lush rye grass swards are bright with the prisms of azaleas, and the quiet elegance of camellias and the mournful, drooping, pale wistaria.

### HISTORICAL, TOO

And add, please, that it has a fine history; that its original owner, Henry Laurens, was a President of the First American Council of Safety in 1775, and that, on a mission to Holland in behalf of his burning nation, he was caught by the wicked English and incarcerated until after the Revolution in the Tower of London (where he must have suffered dreadfully in the spring, thinking of how at home the azaleas were blooming and the live-oaks were putting out new, tender, lacy green leaves), and he was later exchanged for Lord Cornwallis, and returned, and died and was, and is, buried at Mepkin in a mournful and lovely little graveyard. And beside him lies his gallant young son, killed in the Revolution, on whose grave is engraved that immortal piece of poetic jingo which still stabs the heart with melancholy pride: "*Dulce et Decorum est pro Patriâ Mori*"—And all that we found at Mepkin is very fine, and gives one quite a sense of continuity and rootedness in the past, which, somehow, (Continued on page 121)



## THE VICTORIOUS SOUTH

(Continued from page 120) very little that happens or that we do nowadays, does . . .

The original Mepkin house, or Laurens house, had long been burned. Not, I hasten to add, by the ogreish General Sherman. For houses in the South have an appalling way of burning down all by themselves. The small frame house we found on the plantation had nothing historically to commend it, and as it did not suit the needs of our family, nor of the guests we hoped to introduce to our treasure-grove, we tore it down, and one fine spring day, shortly after, decided to build the guest-cottage group you see on these pages.

Our architect was engaged, one Mr. Edward D. Stone, a gentleman of good taste and, what is rarer in an architect, good sense. Plans were drawn, and, after the usual feminine wrangling from the owner's wife about closet-space, approved, and the contracts let to a Charleston contractor. We, the architect, and the Messrs. Contractors—delightful Southern gentlemen with exquisite manners and long family trees—agreed that the houses should be and could be completed early in the coming autumn.

### SLOW MOTION

The rest of this not very pithy article will be devoted to what happened to our dispositions when our Northern expectations were disappointed in this Southern prophecy. For the thesis of this little article is really this: To live in, to work in, to build in, the South, my friends, is really not at all, but *not* at all as they are in the North. The hustle, bustle, frenzy, the bang and push, and the scrabble and scurry—the normal, accepted, and miraculously efficient tempo in which things are done "up North"—just simply does *not* operate in the South. The spirit that enabled the contractors to scuttle up Mr. Chrysler's fifty-nine story business-emporium in one year, just doesn't flourish, nay, doesn't even germinate quietly in the South. Southerners, my friends, are a race of people who do things slowly. To give those who were building for us some just measure of excuse, the shocking circumstance of our choosing to build "modern" flat-roofed, glass-area-ed, air-conditioned buildings instead of the more familiar classic Southern styles may have confused them architecturally, as it undoubtedly did aesthetically; our rather finicky insis-

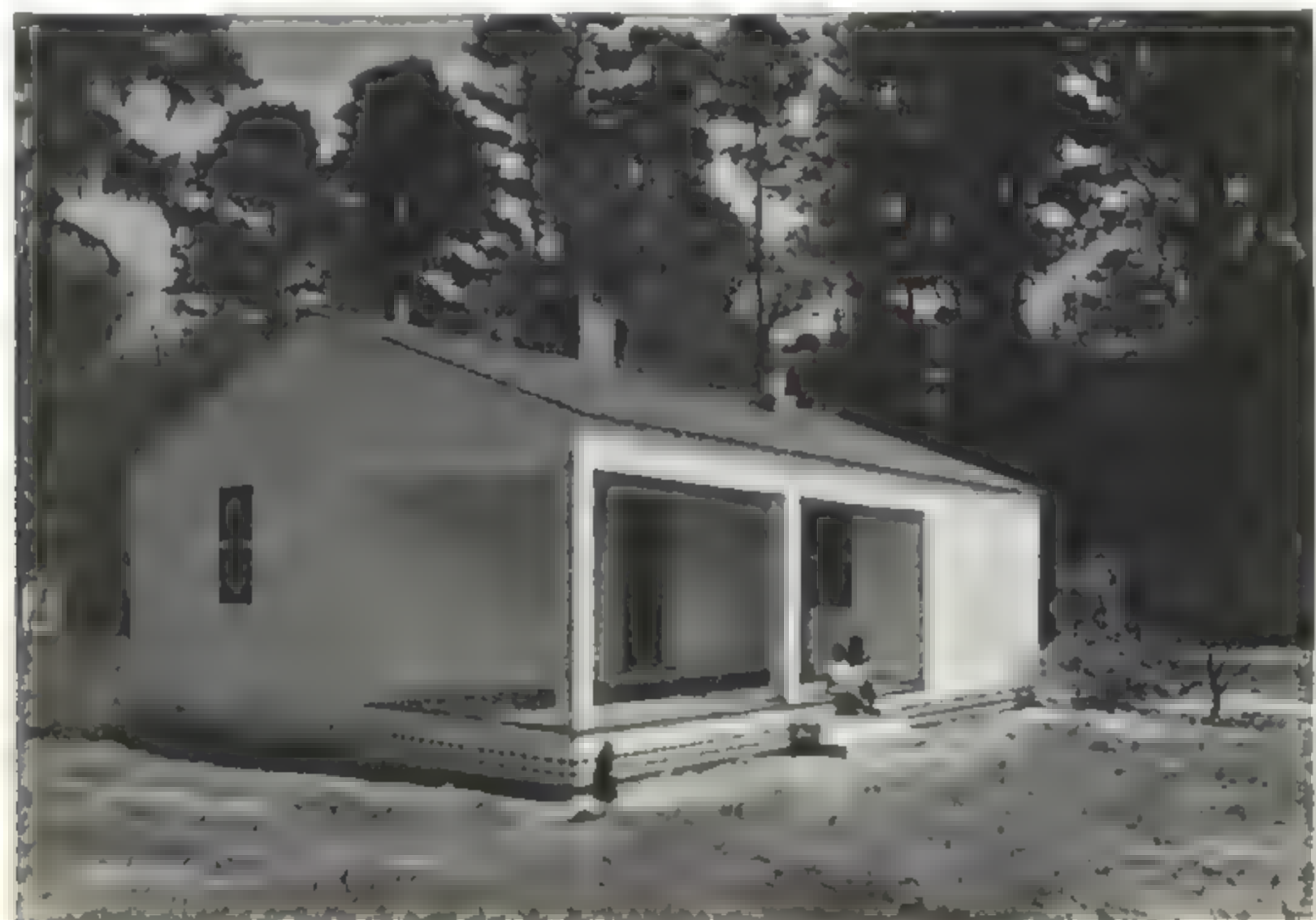
tence on having a water-supply free of the smell of rotten-eggs (which is what Artesian sulphur water smells like, no matter how excellent it may be for the liver), our definitely complicated demands in the matter of a power-plant and water-lines which should supply both existing structures, and future additions which were not only unlocated on paper, but very vague in our own minds—all these barbarous urban demands for installations two hours' away from civilization (i.e., Charleston) might have dismayed even a Northern contractor.

The point is—nobody concerned with our Southern building operations was dismayed in the least. They were indeed undismayed to the point of being quite unimpressed—and quite politely, but firmly—unpressed. Their placid acceptance of whims too *hors du caractère du pays* to be respected, enabled them quite happily to see us through the spring, summer, winter, and into a nervous breakdown. Trying to build on Northern schedules with Northern ideas in the South, proved one thing to me about the North—when the South really gives it, the North can't take it. Perhaps General Lee's great mistake was going North to meet Grant. He should have invited Grant down South to meet him.

Of course, in all fairness to contractors and architect (whom, at this point, I had also begun to suspect of having had Kentucky or Alabama forbears), it must be added that the much-touted South Carolina weather contributed nothing to our haste to go into Southern residence. On the contrary, torrential rain-storms made deep, slick bogs of the red clay plantation roads, holding up trucks with deliveries, and staying the very gentle swish of the Southern paint-brush.

### WE MISS THE DUCKS

At any rate, in a fine temper, which was, I must admit, regarded with a maddeningly charitable patience by our Southern neighbours, who looked upon us as they might on victims of the Saint Vitus dance—and who shall say they were *not* right?—we "moved in," some three months late. Too late, indeed, for our first duck-shooting season. (I'm sure I don't know why I made such a point of that. I never shot a duck in my life, and, on examining my conscience, I'm inclined to believe that with all the things there are to shoot at in this world, about the stupidest (Continued on page 122)



GOTTSCHO

A new Negro cabin on Mepkin Plantation: a shining, if not picturesque contrast to the old slave huts

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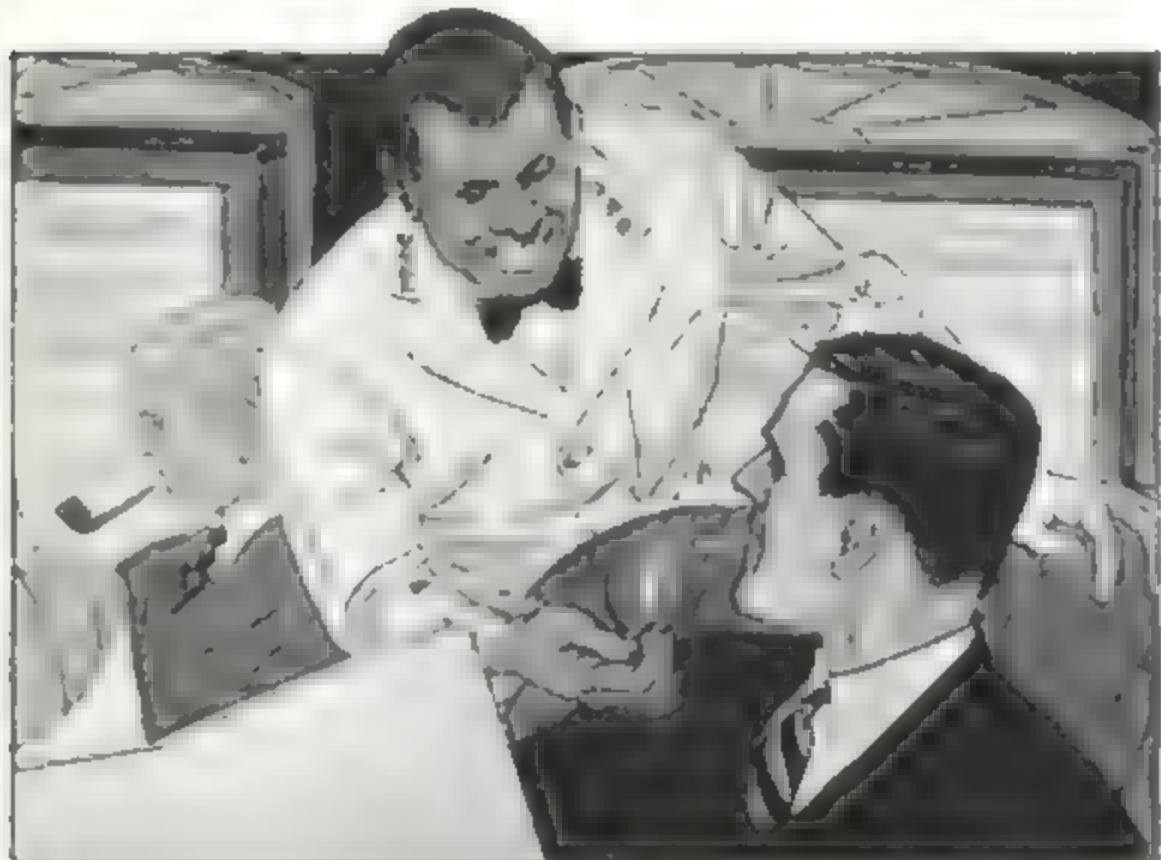
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# Chit-Chat on the 5:27

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**THE PLATINUMVILLE COMMUTER**—"Thanks, George. Yes, I am regular nowadays—home on time. Got a smart wife. Serves me better before-dinner cocktails than I used to get downtown with the boys. In case you want to pass along the tip, they're . . . **HEUBLEIN'S CLUB COCKTAILS**"



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**By HEUBLEIN & HARTFORD**

## THE SOUTH

(Continued from page 121) thing an able-bodied man or woman can do is to shoot at a duck....)

Well, then the second era of ill-feeling began. The era when we began "to run the house." Plantation domestics are, God wot, picturesque enough. They are also, God wot, lazy. It is almost worth it to have your laundress leave when she tells you "Ah got trouble in mah feet. Some bad man has gone an' conjured mah feet"; or have the house-boy go one fine day because you insisted he bring wild azaleas in the house, "An' ebby-body know, bring them things in the house, an' all yo' fresh aigs gwine break"; or have the stable-boy tell you he couldn't come to work because he was "powerful trubbled all night by a hant"—I repeat, it's almost worth it, but not quite. That is, it wasn't worth it to me...in the beginning...so we were very bad-tempered about it. Looking about, we concluded that "every prospect pleased, and only man was vile."

### SURRENDER TO THE SOUTH

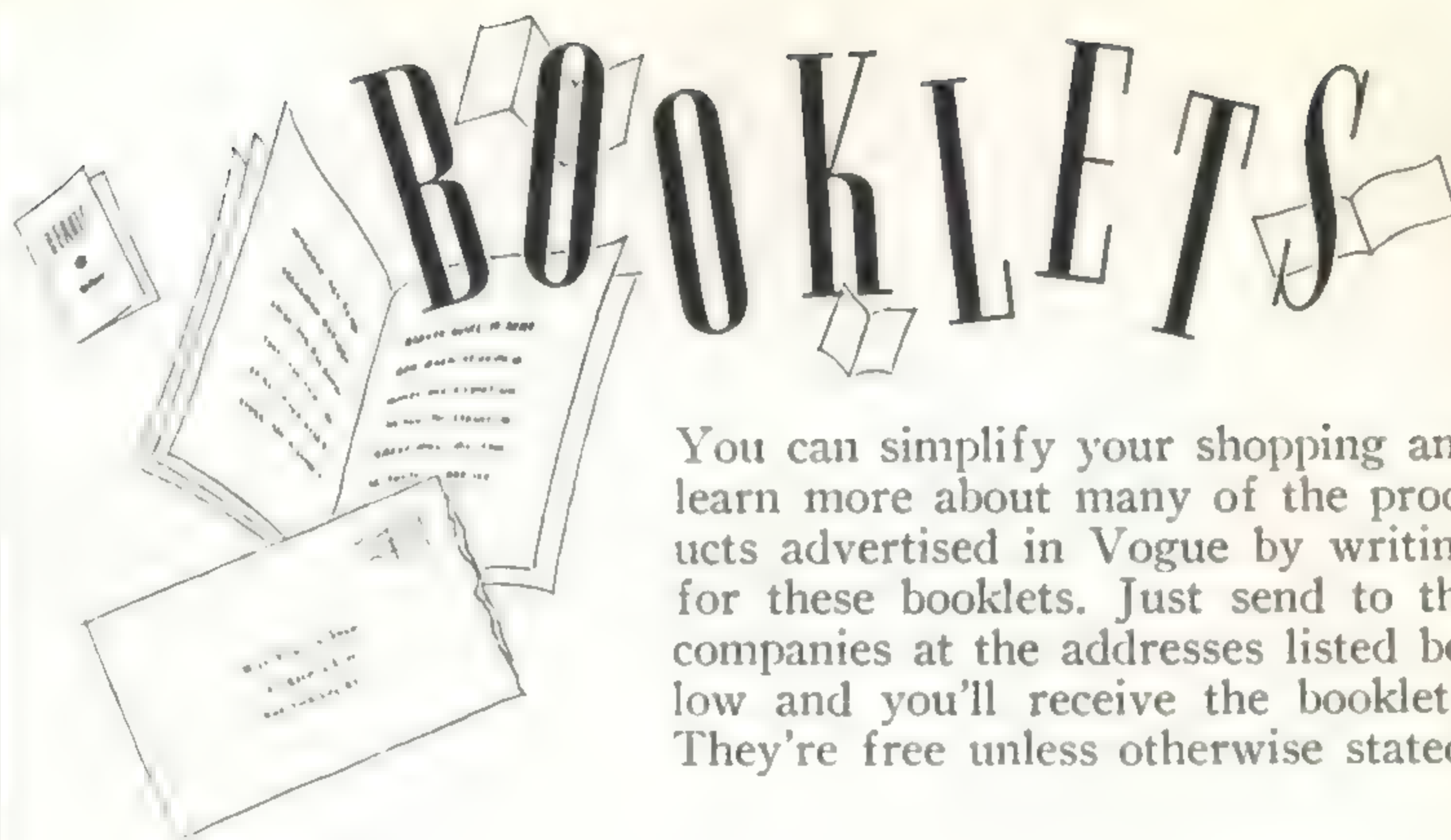
And then, somehow, The Thing Happened: Between the time that the first camellia bloomed, and the last azalea died, our spirits surrendered to the South. To the sweet, gentle, proud, wonderfully lovely, melancholy, slow South. Perhaps by the quiet moving river, perhaps under the vaults of the ancient live-oak limbs, perhaps in the wise, brooding faces of the darkies, or the gentle, dignified confusion of the proud whites, I realized this: That here was a land, not like the North, and, therefore, not to be judged by the North's standards, nor ever to be bent to the North's frenetic dynamics, a country pregnant with slow history that had been slowly, richly, tragically made, and that was not yet finished with itself, or with the North. Do people build slowly, move slowly, think slowly in the South? What does it matter, really, since in the end they build as well, and what they build lasts longer in the memory of man? And, also what does it matter, when they know so well what we of the North had forgotten until, perhaps, Mr. Maxwell Anderson tried to remind us of it, that "nothing is built by man but makes, in the end, good ruins...."

Now, we are content to watch our plantation grow slowly, like the live-oaks, rather than sprout like a mad-dened mushroom; now we are content as all Northerners must be who would be happy in the South, to know that the South gives peace only to those who are willing to bring peace to it.

Now we are content knowing that in the South they have a better way of doing things than doing them fast—they do them—graciously.

We even dare to hope this vain hope, that come the Revolution, as came the Civil War, our Southern neighbours will allow us to do, as we once doomed them to do, eat "hog and hominy" (and bitter regrets) on the ole plantation site.

For the rest, dear Northern readers of Vogue, buy, or rent, or visit in the Carolinas. The shooting's fine, the climate *but too* lovely, the scenery is delicious, Southern hospitality is not exaggerated, the Negroes are excessively quaint, and you won't be resented a whit more than you deserve to be.



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## The Summer Fashions Issue

of *Vogue*

at all good news-stands  
June 15

## MID-SEASONS

(Continued from page 49) The French couturiers have been more subtle in their corselet suggestions. Chanel uses wide ribbon sashes and fits her "Fairy-Tale" organza or net dresses tightly over the diaphragm with a little fullness released over the bust. Lelong winds wide satin ribbon (we might as well harp often on how important ribbon is) around an off-shoulder décolletage and crosses it high under the bust to give corselet support. Maggy Rouff uses the same crossed sash effect with the sash cut in one with the bodice.

Shirred bands around the neck of an Alix silk jersey dress make a sharp turn under the bust and run around the back—a classic interpretation of the corselet. On another dress, a pleated silk batik one, Alix exaggerates the small waist with two rows of tight shirring and puffs out the skirt with crinoline. Paquin flattens the diaphragm of a white lace dress by inserting black taffeta in front.

### WASP WAIST-LINES

All of Molyneux's bouffant tulles and taffetas have wasp waist-lines and minute bodices shirred between the busts. Schiaparelli has a complicated construction in her bouffant dresses, which holds the waist flat and small all the way up to the bust, over which she ties an ineffectual little ribbon sash. The obvious difficulty of this fashion is the size of your waist-line; the next step will be the return of the wasp-waist laced corset.

But skirts, as well as waists, catch the eye. The shorter evening skirt, in its down-in-back form, is here. Mainbocher shows every variety of short evening dress. Some are circular and almost street length; others ankle-length with hems cut up in high points all around—giving a slightly risqué effect to a perfectly innocent dress. Practically all of his dancing dresses miss the floor, as he says he is tired of trodden-upon evening dresses.

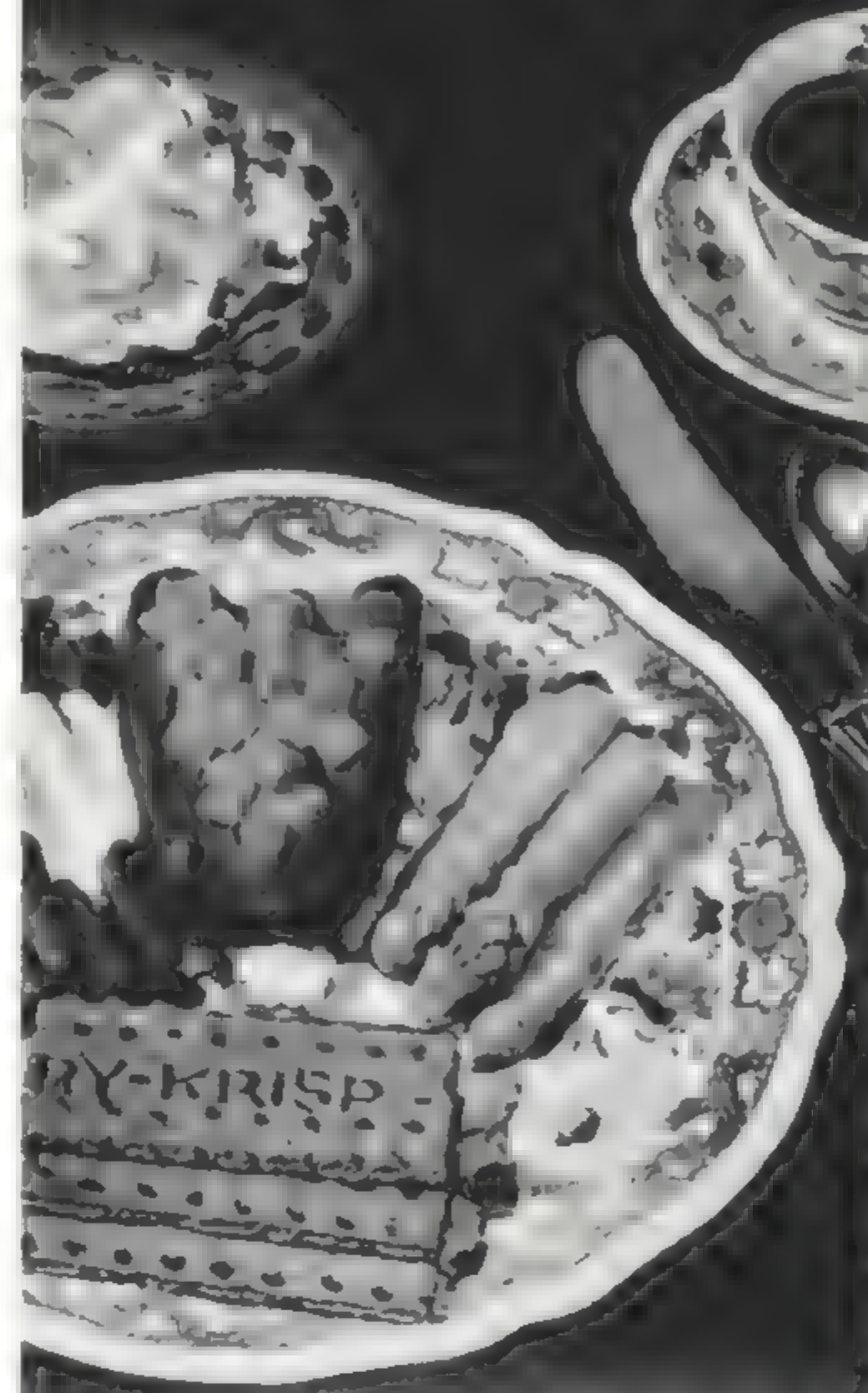
Chanel likes ankle-length dresses, a little up in front. None of Paquin's evening dresses touches the floor; most of them curve up in front. Schiaparelli has repeated one or two ballet-skirts, making them even shorter than those of last season, but her new short circular skirts that dip down in back are more wearable. The one of white organdie embroidered all over with life-like chenille mimosa is a beauty. Molyneux is content with long full dresses of tulle or taffeta, without eccentricities except for zigzag shirred bands around them. Nor does Alix do anything unusual with her hem-lines, except that the weight of her full-backed Watteau skirts pulls them down to trail on the floor in back.

### DINNER-SUITS

Every one shows street-length suits or dresses, worn with hats for Exposition dining in the summer in Paris. Molyneux puts a bead-embroidered lamé vest over a simple black crêpe dress and adds a tiny sequin skull-cap and veil. Schiaparelli makes suits of black silk cloqué, the lapels trimmed with Victorian-pink organdie or black ciré roses. Roses are the sequel to her last season's butterflies. With these suits, amusing (Continued on page 124)

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## FARMER IN THE DELL

(Continued from page 75) Root through the men's stores for things to wear on the farm. The special shade of pink in men's shirts at Brooks Brothers looks divine tucked into grey flannel slacks. The Indian madras shirts at the same place—Indian madras in a sort of plaid design—are attractive when worn hanging loosely outside your skirt.

For dinner on summer nights, put on one of these short-skirted *dirndl* dresses of white piqué or linen. Or have a backless evening dress of plain or printed piqué and vary it with sleeveless boleros of brilliant peasant linen.

For the house, bring back from Austria those thick linen table-cloths printed in vivid colours. Order rag rugs made by the yard in colours that only peasants would dare put together. Try straw matting on your staircase.

Serve breakfast trays set with nothing but wooden dishes and stick

a little bunch of evergreen in a tiny wooden vase to please your guests. Bring back from Paris and the basement of the Printemps the charming and cheap wooden salt-and-pepper sets; the huge wooden scissors for cutting pickles or asparagus; the little round stone coloured pottery dishes for butter; and minute butter-knives with wooden handles.

Order from Haiti the wooden armchairs with seats and backs of natural matting. They sell for sixty cents in the Haitian market, but you'll have to count on paying duty to land them.

Buy at the Petit Matelot in Paris sail-cloth in the faded red of fishermen's sails and use it for slip-covers—it is sturdy enough for the roughest country wear. And for your country bathroom, have rows of bottles covered in wicker cases and soap-dishes of bleached pearwood from Jean-Michel Frank.

## THE PARIS MID-SEASONS

(Continued from page 123) shell-shaped hats of pleated organza that veer off the face. Mainbocher has several short-skirted dinner-suits; one of black organza with the jacket outlined in white linen. Maggy Rouff uses pastel linen lace for tailored short dinner-costumes.

### THE LONGER DINNER-DRESS

There are plenty of long slinky dinner-clothes, too. Maggy Rouff has a series with long sleeves, high necks, and high-moulded waists. Alix always comes through with this sort of dress in jersey. This season, she gives them high Directoire bust-lines and loose drapery falling down the front. Vionnet also holds to the Directoire line as being the most statuesque. Her soft white dinner-dresses, some with full sleeves, some with jackets, are lovely. Schiaparelli's 1908 dinner-suits are the newest-looking things in Paris. Two of them are shown on page 51, and both are worn with dashing Merry Widow hats.

Of course, there are prints for dinner and evening, but they are less brilliant and more subtle than heretofore. A white chiffon with black leaves printed on it is a great favourite; Rochas uses it for a dancing dress

trimmed with red ribbons. A black-and-white narcissus print is used by Mainbocher for a sleek dress with a full black tulle frill from the knees down. Alix puts a pinafore dress of red-and-white dotted foulard over a white organdie petticoat. Lelong likes evening dresses printed with flowers in subtle dark tones—one is in nasturtium shades with a navy-blue chiffon coat.

Lace continues to ensnare the dressmakers. Vionnet tacks blue lace flowers on a white chiffon background; Paquin puts big bows of black Chantilly lace on white organdie; Mainbocher shows short evening dresses entirely of lace; Alix has a wonderful coat of black Chantilly lace, lined with the palest grey-blue organza and worn over a blue organza dress; and Paquin's white lace dress with a black taffeta corselet is one of the stars of the summer.

### BLACK AND WHITE

We can't finish discussing evening clothes without mentioning Paquin's striking combinations of black velvet and white organdie. One dress has a straight front of velvet and a full back of (Continued on page 125)

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Flash... from the beaches where sun-kissed debutantes loll... the "Nanking" (above) and "Bermuda" (below) are tied for first place in the smart headwear derby. • They're as colorful as a Beaux Arts Ball in two-tone strawtex... and, not that it matters, they're right comfortable. Adjustable size gives a custom-tailored fit. • Leading shops and department stores have them, so why under the sun don't you wear one? The Brearley Co., Rockford, Ill.

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## THE PARIS MID-SEASONS

(Continued from page 124) organdie; and another white organdie is latticed with black velvet. In fact, black and white couldn't be more emphatic for evening. Both Schiaparelli and Vionnet show white evening coats. Schiaparelli's is of white broadcloth with a rosebud on the revers; Vionnet's is of rayon piqué—beautifully tailored.

A fine piece of folly is Schiaparelli's evening coat of royal-blue rayon jersey, the back covered with a Jean Cocteau drawing done in embroidery. The drawing is of a column topped by two profiles, ending in a rosebush. It's significant for two reasons—Schiaparelli's use of artists' drawings on clothes, and her move to decorate the back of coats. She also puts a Cocteau drawing, embroidered in gold, on a grey linen dinner-dress.

Evening coiffures are enchanting. Chanel's pailletted veils are now held on the top of the head with bunches of flowers or masses of ribbon bows. Paquin suggests, with full evening dresses, big picture hats worn on the back of the head, flower ornaments, or a white lace nun's coiffure. Alix's horsehair head-dresses are little bits of genius. One, a fillet of black horsehair, holds all the back hair in a neat Japanese roll. Another, of honey-coloured horsehair, is a series of circles all around the head. Alix also makes a head-dress that looks like a wig—all of blue ostrich with ostrich curls at the back of the neck. Schiaparelli shows a diadem of black-lacquered bamboo, aside from all the sweeping Merry Widow hats we've described.

### DAY CLOTHES

As for day clothes—there is no change in silhouette, except in jackets. Very new-looking are Schiaparelli's pencil-straight jackets, in finger-tip length, that are buttoned down the front. And very new—Alix's fitted, beltless jackets, also finger-tip length, also buttoned down the front. Otherwise, day clothes consist of nice, simple jacket suits of linen, tussur, or wool. There is a great deal of white for day, and a lovely shade of cinnamon-brown. Otherwise, you can take navy-blue or small dark prints.

Alix, as usual, has beautifully complicated dresses of draped jersey—the best ones have shirred bands around the neck that curve under the

bust or softly draped bodices with silver coins strung in three rows across the front. Shirring plays an important part in Maggy Rouff's and Marcel Rochas' simple dresses. Most skirts are fairly straight—except one of Marcel Rochas', which dips down in points both in front and back. Sleeves remain inconspicuous, the majority being elbow-length.

Signs of autumn show up in some of the coats; the tendency being toward loose backs and fitted fronts. Mainbocher likes an inverted box-pleat in the back of his coats. Schiaparelli has a beautiful broadcloth coat with a boa of velvet and taffeta rolled together, circling the neck and proceeding down the front. Paquin shows self-belted coats with slightly full skirts and round fox collars tied with taffeta bows. One Paquin coat is of orange tweed with unpressed circular pleats in back and pressed sunburst ones in front. Alix's best coat is of red-and-blue striped tweed; it has no collar, a fitted waist, one-button closing, fullness in the skirt, and blue bands outlining the arm seams.

### COLOURFUL MODES

For the beach, both Chanel and Schiaparelli like pyjamas—Chanel shows printed ones worn with sweaters and decked with barbaric necklaces. Schiaparelli's little-girl dresses of chintz have flower seed envelopes printed all over them. Chanel shows a white canvas linen dress like a schoolgirl's uniform, which has great chic. Rochas' summer dresses have short four-gored skirts of plain linen and boleros or halter-tops of dotted linen. Lelong uses hot Caribbean colours—cinnamon, deep yellow, navy-blue, green, tomato—in striped linen skirts and jackets. Schiaparelli also shows a Caribbean touch in her wrap-around skirts of cotton printed with plantation Negro figures and worn with dark sweaters.

There are few accessory frivolities except at Schiaparelli's. Out of her mind this year come: a Cellophane fan with a Mae West dress-form on it; handkerchief gloves wrapped and tied around the hand like a bandage; old-fashioned gold mesh-bags; a new perfume, "Shocking," in a bottle shaped like a Mae West dress-form; and buttons bearing cancan dancers' skirts—one leg in the air.

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**Fairburn**—On April 21, to Mr. and Mrs. William A. Fairburn, junior (Laura Hadden), of Center Lovell, Maine, a son, David Hadden Fairburn.

**Heck**—On April 25, to Mr. and Mrs. George Callendine Heck, junior (Margaret Spence), a daughter, Martha Callendine Heck.

**Outerbridge**—On April 30, to Mr. and Mrs. Joseph W. Outerbridge (Sarah McC. Richmond), of Oyster Bay, Long Island, a son, David Richmond Outerbridge.

**Pendergast**—On April 13, to Mr. and Mrs. Stephen W. Pendergast (Mary Hamilton Davis), a daughter, Mary Fay Pendergast.

**Pulsifer**—On April 26, to Mr. and Mrs. G. Hale Pulsifer (Margaret A. Sparrow), a son.

#### DULUTH

**Atkins**—On April 2, to Mr. and Mrs. Samuel Francis Atkins (Barbara Atkins), a daughter, Elizabeth Belle Atkins.

#### LOS ANGELES

**Duque**—On April 10, to Mr. and Mrs. Henry Duque (Elizabeth McArthur), a daughter.

#### MONTGOMERY

**Goodwyn**—On March 8, to Mr. and Mrs. Robert T. Goodwyn (Alice Thomas), a son, George Thomas Goodwyn.

**Mohr**—On March 25, to Mr. and Mrs. Sidney Mohr (Louise Frayser), a son, Peter Chapman Mohr.

#### READING

**Thun**—On April 7, to Mr. and Mrs. Ferdinand Thun (Marion Greene), a son, Peter Thun.

#### SANTA BARBARA

**Schley**—On April 20, to Mr. and Mrs. Grant Barney Schley, second (Viola Tuckerman), a son, Wolcott Tuckerman Schley.

#### TULSA

**Berkey**—On April 13, to Mr. and Mrs. Howard Leland Berkey (Dorothy Chapman), a son, Howard Leland Berkey, junior.

**Dunkin**—On March 29, to Mr. and Mrs. John Dunkin (Jane Randolph), a son, John Randolph Dunkin.

**Reilly**—On March 13, to Mr. and Mrs. John Reilly (Marjorie Markham), a daughter, Shella Reilly.

#### WATERBURY

**Hetzel**—On April 7, to Dr. Joseph Linn Hetzel and Mrs. Hetzel (Margaret de Lancey), a daughter, Anne Dickerman Hetzel.

**Pratt**—On April 13, to Mr. and Mrs. John Keith Pratt (Margaret Lewis), a son, Lawrence Lewis Pratt.

### ENGAGEMENTS

#### NEW YORK

**Folsom-Clark**—Miss Natalie Folsom, daughter of Mr. and Mrs. Hiram Tuttle Folsom, of Hamilton, Massachusetts, to Mr. Francis Poultney Clark, son of the late J. Francis A. Clark and Mrs. Clark, of New York and "Wrentham House," Newport, Rhode Island.

**Glasgow-Fraser**—Miss Margaret Glasgow, daughter of the late Colonel Edward Lincoln Glasgow and Mrs. Glasgow, of Salem, New Jersey, to Mr. Alfred A. Fraser, third, son of Mr. and Mrs. Alfred A. Fraser, of New York and "Lane's End," Water Mill, Long Island.

**Rhodes-Taylor**—Miss Laura W. Rhodes, daughter of Dr. Goodrich B. Rhodes and Mrs. Rhodes, of New York, to Mr. Donald Cantine Taylor, son of Mrs. George C. Embury, of Ithaca, New York.

#### BALTIMORE

**Walton-Manning**—Miss Ellen Alford Walton, daughter of Dr. Henry Janney Walton and Mrs. Walton, of Govans, Maryland, to Mr. Richard Manning, of East Orange, New Jersey, son of the late Walter W. Manning and Mrs. Manning, of New York.

#### LOS ANGELES

**Rickard-King**—Miss Consuela Rickard, daughter of Mr. and Mrs. James Rickard, of Los Angeles, California, to Lieutenant Charles Emmet King, U. S. N., son of the late Professor William J. King and Mrs. King, of Annapolis, Maryland.

#### READING

**Horst-Bamford**—On March 19, Miss Mabel Horst, daughter of Mr. and Mrs. Peter H. Horst, of Shillington, Pennsylvania, to Mr. James B. Bamford, son of Mr. and Mrs. Melvin Bamford.

**Quier-Filippin**—On March 26, Miss Edith Quier, daughter of Mr. and Mrs. Edwin A. Quier, to Dr. Harrison Fitzgerald Filippin, of Philadelphia, Pennsylvania, son of Dr. James Carroll Filippin and Mrs. Filippin, of Charlottesville, Virginia.

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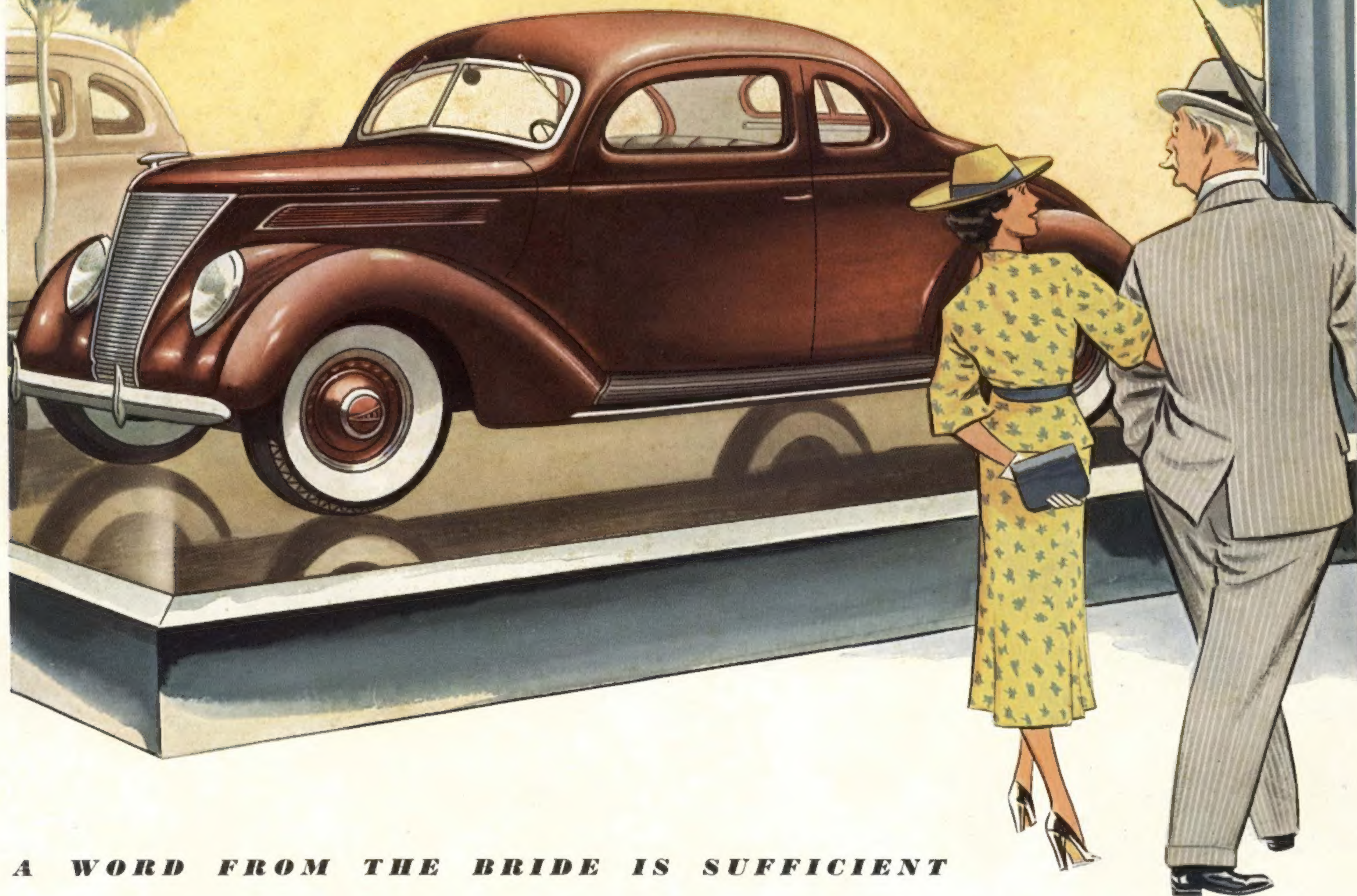
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(above) *In the Tack Room.* Miss Belmont, when cubbing, wears gabardine coat and red silk stock. She is a familiar figure in the Maryland and Long Island hunting country. "When I feel tired or a bit let-down," she says, "Camels give me a grand 'lift' ... make me feel glad I'm alive as my energy snaps back. And, though I am a steady smoker, Camels never get on my nerves."



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